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(Photograph of Risë Stevens on the front cover by Sarra Studios, Inc., New York, N. Y.)



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Warren Storey Smith, who contributes the analysis of Mahler as "song-symphonist", is a composer and former music editor of the *Boston Post*. He teaches theory and composition at the New England Conservatory.

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Doris Hering surveys American modern dance in the 1950s from as good a vantage point as any—as associate editor of *Dance Magazine*.

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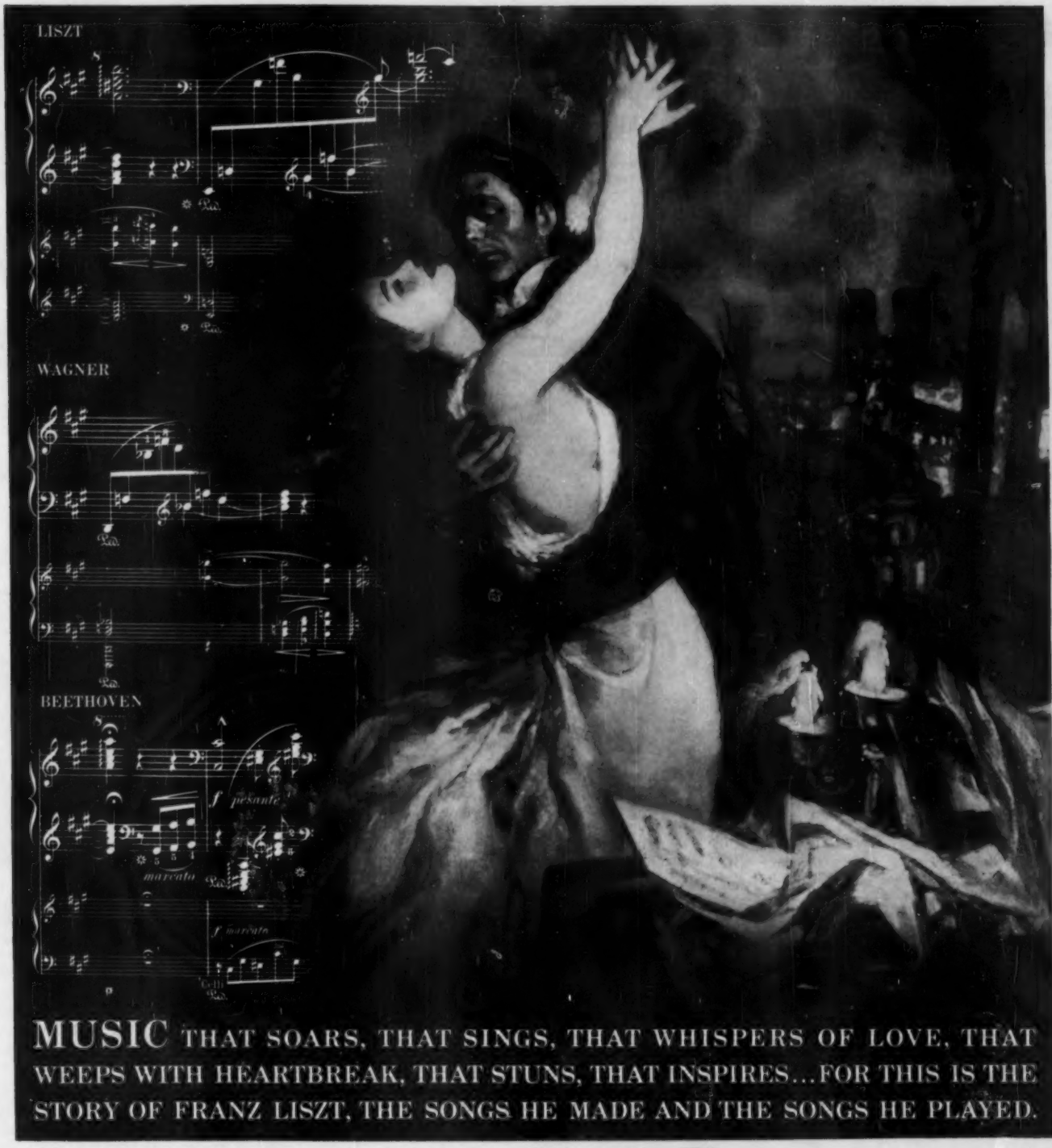
Cyrus L. Day, Professor of English at the University of Delaware, has written numerous articles and works concerning D'Urfey and the "Pills" and is a leading scholar in this fascinating area of study.

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acoustics for music performance

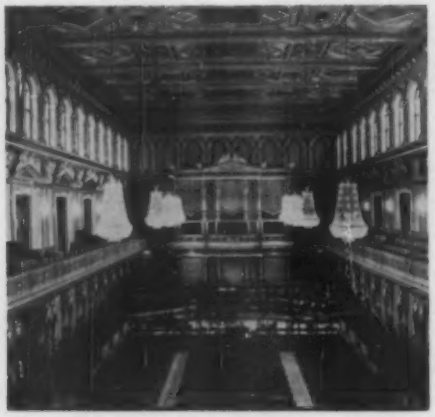
Do economic pressures defeat the aim of a first-class auditorium? A leading acoustical consultant and architect examines the crucial problems involved in designing for sound

By Russell Johnson

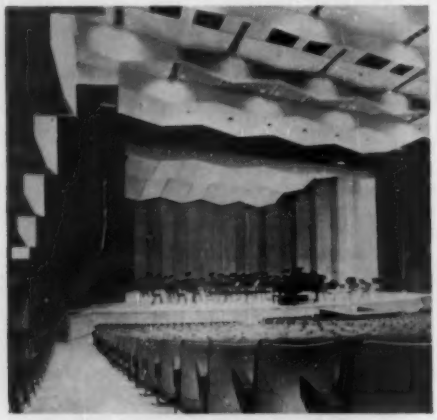
We take pride in presenting what we consider a definitive article on this highly controversial subject, which is much in the news just now because of the number of new auditoriums being planned or in the course of construction in this country and thoughout the world, not the least of which is the vast Lincoln Center project in New York. The article is in two parts; part II will appear in our March issue.—The Editor



Symphony Hall in Boston, one of two auditoriums acoustically preferred by conductors



Musikvereinssaal in Vienna, the other auditorium named by conductors as most desirable



Queen Elizabeth Theatre in Vancouver, B. C., an example of modern acoustical designing*

With the great increase in the building of theatres, concert halls and opera houses that has followed World War II there has come a renewal of interest in acoustics.

Considerable interest in acoustics was evidenced during a meeting of the American Symphony Orchestra League last summer in Phoenix, Ariz. A. Beverly Barksdale, manager of the Cleveland Orchestra, told how Severance Hall, which was built as a multiple-use opera house, was transformed into a concert hall by the elimination of the stagehouse. Mr. Barksdale also warned against architects who are too "creative," saying that a rectangular plan is best for an auditorium for music. Uel C. Ramey, board member of the Wichita Symphony, warned the orchestra administrators present of the dangers of acoustical compromises that might be demanded in multi-purpose halls. Elden Bayley, Jr., board member of the Springfield (Ohio) Symphony concurred, saying that one of the difficulties many orchestras are facing is having to perform in large civic auditoriums that were built for too many purposes.

The problem of properly balancing acoustics for music performance with acoustics for speech activities in multi-purpose auditoriums was discussed by Ray Berry, editor of *The American Organist*, in a recent issue of that journal. After quoting excerpts from a newspaper account of the acoustics of the new Queen Elizabeth Theatre in Vancouver, he wrote:

"Music always takes a beating in favor of other uses—events like sports, lectures, drama, automobile shows, what have you?"

He cited this new multi-purpose hall in Vancouver as another example in which music had not received a square deal. However, aside from the fact that the concert enclosure in the Queen Elizabeth Theatre was not completed, this situation indicates the difficulty of getting an accurate evaluation of the effectiveness for music performance of a given hall. Actually, most of the comments on the acoustics of the Vancouver hall have been favorable. Herbert von Karajan, who conducted two concerts there during last summer's International Festival, said:

"Certainly the Queen Elizabeth Theatre is the best solution of a hall which must serve a variety of purposes. The normal theatre hall, if good for opera, is always less good as a concert hall, but Vancouver is better for concerts. On stage, when I directed, the impression is of great volume of sound. Even if the hall is more quiet acoustically than one planned for concerts alone, to me as a conductor it has beautiful reverberance. Notable also is the ease with which the woodwinds come out from the full orchestra."

Eric McLean, music critic of the *Montreal Star*, after attending many of the International Festival performances in the Queen Elizabeth Theatre, wrote:

"I found the sound most attractive, warmly resonant and yet clear. More than that, one has the sensation of being close to the source and almost surrounded by sound. The wood shell and ceiling baffles favors the forward section of the orchestra and overlays the total sound with a patina of warm string tone."

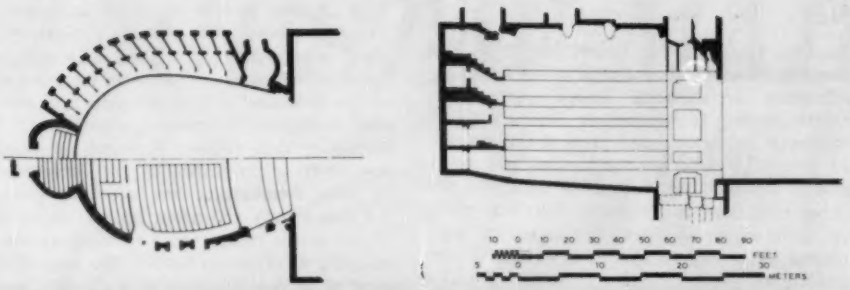
Nevertheless, as acoustical consultants, we agree with Howard Taubman, who wrote in the *New York Times:*

". . . one must feel that multi-purpose acoustics are not the ideal solution for strictly musical purposes."

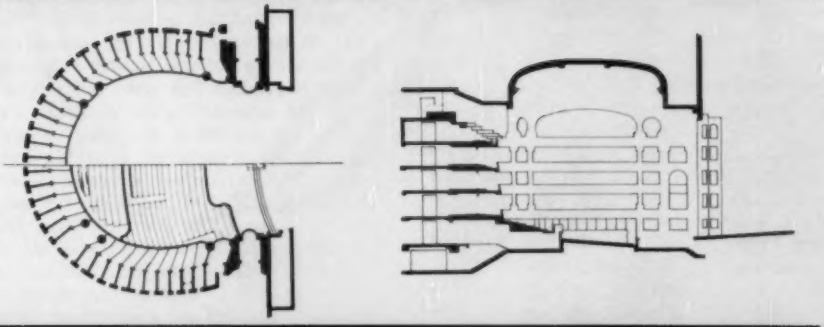
It is true that the requirements for good hearing conditions for speech are not identical with

(Continued on page 8)

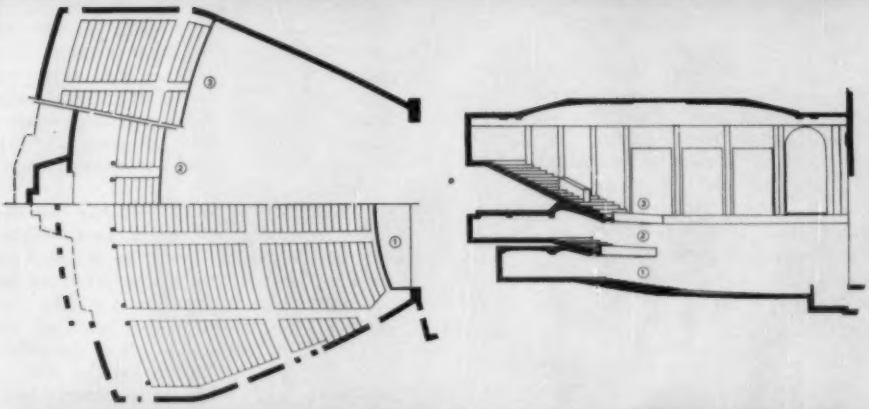
* Photo courtesy of the architects of the Queen Elizabeth Theatre: Affleck, Desbarats, Dimakopoulos, Lebensold, Michaud, Sise, of Montreal.



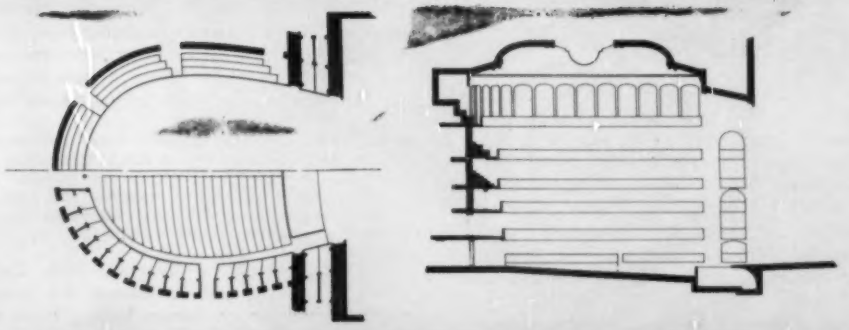
STAATSOPER, VIENNA. Area of seats with aisles up to 3.5 ft.: 12,850 sq. ft. Volume of auditorium only: 376,600 cu. ft. Number of seats: 1,750 (plus 500 standees). Width measured between balcony facias: 64 ft.



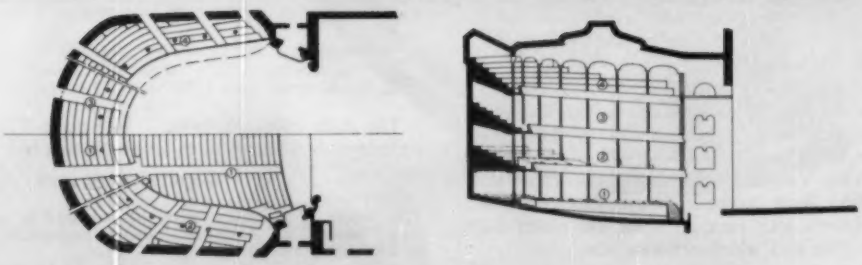
THEATRE DE L'OPERA, PARIS. Area of seats with aisles up to 3.5 ft.: 12,120 sq. ft. Volume of auditorium only: 352,000 cu. ft. Number of seats: 2,156. Width measured between balcony facias: 66 ft.



EASTMAN THEATRE, ROCHESTER, N. Y. Area of seats with aisles up to 3.5 ft.: 20,030 sq. ft. Volume of auditorium only: 1,045,000 cu. ft. Number of seats: 3,347. Width measured wall to wall 130 ft. (av.)



TEATRO COLON, BUENOS AIRES. Area of seats with aisles up to 3.5 ft.: 19,000 sq. ft. Volume of auditorium only: 726,300 cu. ft. Number of seats: 2,051 (plus 375 standees). Width measured between balcony facias: 72 ft.



ACADEMY OF MUSIC, PHILADELPHIA. Area of seats with aisles up to 3.5 ft.: 16,000 sq. ft. Volume of auditorium only: 533,000 cu. ft. Number of seats: 2,893. Width measured between balcony facias: 54 ft.

ACOUSTICS FOR MUSIC PERFORMANCE

(Continued from page 6)

those for music performance, and, even further, sometimes overlooked is the fact that conditions that provide a good acoustical environment for one type of music performance do not necessarily provide a good acoustic environment for other musical performances. There is no such animal as perfect or near-perfect acoustics for all activities in a multi-purpose hall. Even if perfect acoustics were possible, not many halls would approach this goal, as practically all buildings must be the result of a compromise between quality and economics.

An article by Howard Taubman discussing acoustics, which appeared in the *New York Times*, included this paragraph:

> "Were not the acoustical consultants of Festival Hall aware of the requirements of reverberation time? They were, alas, they were. It appears that at the eleventh hour a money-saving decision threw their figures out of focus. It was found by non-scientific authority that the cost of the hall was running too high, and it was decreed that the roof of the hall should be ten feet lower than originally planned. In recent months there has been pressure on the London City Council, builder and owner of the hall, to start rebuilding the roof and raise it ten feet."

In the same article, Mr. Taubman wrote:

> "Modern halls built with the advice of today's scientists have sometimes turned out to be less satisfactory than old ones reared up with very little advanced acoustical counsel."

Some musicians do not realize the many conflicts — economic, political, etc. — encountered by the acoustical consultant during the design of a building. Some insight into the dilemma of the acoustical scientist can be gained if we consider how unlikely it is that a building owner with little faith in the art and science of his chosen acoustics "expert" would follow acoustical advice very closely when it seems to conflict with the basic economic situation—seating capacity, cost of the building—or even with esthetic matters. The building owner, in effect, often makes the acoustical decisions, and usually helps produce another building that stands as evidence that acoustics are truly mysterious.

In addition to signs of lack of faith in acoustical science, the "mystery" of acoustics has developed a number of myths. The two most frequently heard are that the acoustics of halls improve with age (this can be true if changes are made in the hall—otherwise, it is the listeners who "mellow", not the hall) and that so little is known about acoustics that even a copy of an existing hall would not possess the same acoustical qualities. W. C. Sabine, the acoustical consultant for Boston Symphony Hall, answered this, writing:

> "The often repeated statements that a copy of an auditorium does not necessarily possess the same acoustical quality is not justified, and invests the subject with an unwarranted mysticism. The fact is that exact copies have rarely been made, and can hardly be expected."

Two of the factors that have been responsible in large measure for dissatisfaction with the acoustics of new theatres are the increasingly larger audience capacities that "box-office economics" encourage, and the increasingly larger volume of hall required to house these larger audiences. Spiraling costs of construction and departure from the "tried and tested" traditional architectural styles have also influenced architectural design, not infrequently leading to rejection or arbitrary modification of the recommendations of the acoustical consultant. As rising construction costs tend to decrease the cubage of halls, the reverberation time is lowered. This has given rise to the erroneous theory that acoustical consultants are trying to change the taste of the concertgoer.

Perhaps another factor has been the unwillingness of acoustical consultants to "fight" the building owner. The consultant must stick to his guns—*insisting* that the auditorium ceiling must be ten feet higher, that the seating capacity is producing a design too large for the opera artist's voice, that the hall should be 80 ft. wide rather than 105 ft., that the hall should be rectangular rather than a modified oval, etc. We have had architects and building owners tell us that we are being paid "to fight", but a far more common client is the one who hopes that the building shape he has chosen can be made acoustically "acceptable" by some effortless procedure (to be suggested by the acoustical consultant) which will not conflict with either the budget or with the concept of the esthetics of the hall. When no magic device is offered to compensate for a building too large, a ceiling too low or too high, an acoustically undesirable shape, the building owner often continues blithely his predetermined way, consoling himself that acoustics is an unfathomed mystery anyway, or that the concertgoer will not know the difference. The building owner and the architect refuse the medicine offered them—it does not have a pleasant taste; they would rather assume that their disease is uncurable.



Another of the misconceptions concerning acoustics is that, even within a group of professional musicians, no agreement exists on which halls are good and which are not. Actually, a series of interviews carried out by L. L. Beranek of our consulting group has shown excellent agreement among conductors. For example, Herbert von Karajan recommended that a new concert hall design would do well to obtain acoustics "about halfway between Boston Symphony Hall and the Vienna Musikvereinssaal". He indicated that the Boston hall is perhaps a bit to be preferred because of Symphony Hall's slightly lower reverberation time. Fritz Reiner during an interview said that the best halls are the Grosser Musikvereinssaal in Vienna and Symphony Hall in Boston. Eugene Ormandy recommended as an acoustical model for a new concert hall "a design halfway between Boston Symphony Hall and the Vienna Musikvereinssaal". Other conductors have confirmed these statements, and musicians also seem to agree on which halls are poor and which are mediocre.

In addition to the series of interviews referred to above, Mr. Beranek's research and study of the field of concert hall and opera house acoustics has included an intensive study of the acoustics of over 40 halls and theatres used extensively for music performance.* The discussion that follows is based on research and study accomplished by Mr. Beranek and by other members of our consulting group.

Concert halls and opera houses are as much a part of the music heard in them as are the instruments of the orchestra. The most difficult concept to communicate to the public and to many architects is that it is not possible to take a hall of any arbitrary size and make it into a good concert hall or opera house. Most people do not expect that the dimensions of a violin can be doubled and by design-magic be made to produce fine violin tone. Why should they feel differently about a concert hall.

Beyond any doubt, the cubic volume of an opera house, concert hall, or multi-purpose hall plays the most important acoustical role. At the same time, the size of hall is crucial in terms of box-office income. The economic pressures are so great in the planning and operation of new halls that building owners sometimes have a desire to throw in the sponge: build a hall large enough to pay off unsubsidized expenses readily, and solve the acoustical problem with the abracadabra of masonry bowls or broken glass beneath the auditorium floor, or some other nostrum. The solution, unfortunately, is not that easy. As we will see below, the halls and opera houses with the best acoustics are, in general, smaller in terms of cubic volume, seating capacity and floor area allotted per seat than auditoriums being built today.

The cubic volume of the hall has two important relationships to the acoustics: First, the cubage of the hall must be as small as possible to conserve the energy produced by voice and musical instruments, i. e., the size of the hall must relate to the "size" of the music source. Second, the length of the reverberation is directly dependent on the cubage. The planning and design of a concert hall-opera house must seek the delicate, appropriate balance—not only must the cubage be as small as possible for good acoustics, but the ratio of the volume to the audience *area* must be adjusted to provide sufficient reverberation.

Eric McLean wrote, in the *Montreal Star*, that Montreal's new opera house-concert hall

> ". . . will necessarily differ from the best European opera houses in much more than name. Consider the capacity for instance. Europeans in the music business feel that 1,600 to 1,800 is about the maximum for good acoustics and good visibility."

Brenda Lewis, in a discussion with some members of our staff, contrasted the many small European opera houses seating 1,100 to 1,500 with the large houses in which opera is performed in the United States. Pierre Monteux told a member of our staff,

> "A concert hall that is too big is always bad. For top musical quality there should be seating for no more than 1,800 to 2,000 people."

The halls listed in Table I (see page 75) include some of the halls of the world that have

(Continued on page 75)

*The results of his study are to be published in a book "Music Hall Acoustics", now in preparation, by John Wiley and Sons.

GUSTAV MAHLER

1860—1960



from Musical America
of December 18, 1909

SONG IS THE BASIC ELEMENT OF THE VAST SYMPHONIC STRUCTURES MAHLER CREATED

By Warren Storey Smith



Mahler in front of the Vienna Staatsoper
(Mahler photos courtesy Alma Mahler Werfel)

The term "song symphonist" has been applied to composers other than Mahler, but in no case with equal justification. Indeed, if the symphonies, and symphonies so-called, wherein the vocal element, in either of the two manifestations in which it is here considered, did not exist, there would be little left upon which a substantial reputation could be built. It should be explained that this discussion will include not only those works with actual voice parts but also those (and there is some overlapping here) in which Mahler put to instrumental use his own previously written songs. And a final word will be said regarding his individual, idiomatic and always effective writing for voice or voices, as apt and imaginative as is his handling of the instruments, but something upon which far less stress has been laid.

We might easily infer that Mahler's mind was not of true symphonic cast, but his wholly "instrumental" symphonies and the large number of vocally uncontaminated movements would belie that suggestion. It was more a matter of his mental make-up. Composing was for him a very human, a very personal act. A symphony, as he conceived it, was a segment of life, or, as he modestly put it, "a world".

Mahler's use of the voice as a symphonic adjunct began with his second work in the form. In an often quoted letter to Arthur Seidl, written from Hamburg in February 1897, by which time the Third Symphony had also been completed, he tells how he came upon the poem from which the Second's popular title of "Resurrection" Symphony was derived:

> "When I conceive a great musical idea, I always come to the point where I must make the 'word' the bearer of the idea. . . . What happened to me with the last movement of the Second Symphony is simply this: I really looked through all the world's literature, even the Bible, to find the redeeming word—and was finally forced to express my feelings and thought in my own words.
>
> "The way in which I received the inspiration to this act is very indicative of the true nature of artistic creation.
>
> "At that time I had long planned to introduce the chorus into the last movement, and only hesitated in fear that this might be interpreted as a superficial imitation of Beethoven. Just then, Bülow died, and I attended his funeral here.—The mood in which I sat there and thought of the departed one was exactly that of the work which occupied me constantly then.—At that moment, the chorus, near the organ, intoned the Klopstock chorale 'Auferstehn!' It struck me like a bolt of lightning, and everything stood clear and vivid before my soul. The creator waits for this bolt of lightning, this is his 'Holy Annunciation'."

As the Second Symphony now stands it is completely integrated, both spiritually and thematically. The first movement presents the idea of death, but with strong hints of ultimate consolation. The second, while musically essential, is not really in the picture, but the third, to be dealt with below, quite definitely is. Even more pertinent is the fourth, a setting for contralto of the poem "Urlicht" ("Primal Light"), from "Des Knaben Wunderhorn", the collection of folk poetry to which Mahler was so greatly devoted. Here is expressed a longing for eternal life that properly connects this movement with the Finale, which has been described as "a gigantic tonal fresco of the Day of Judgment". To the choral ending itself I shall return.

While customary, it is by no means mandatory that when voices are used in a symphony they should be reserved for the end. Berlioz did not do so in his Dramatic Symphony, "Romeo and Juliet", and it would not have been the case with the Mahler Third, even if it had ended, as was first planned, with the soprano solo that now concludes No. 4. The point is that an instrumental Adagio, the present Finale, would still have separated it from the two preceding vocal movements, the fourth and fifth divisions of the piece. The first of these is again a contralto solo, on a text drawn from Nietzsche's "Thus Spake Zarathustra", the "Song of the Night-Wanderer". Here is achieved through the extensive use of pedal points and a restricted vocal compass a deliberate monotony, dissipated by the final lines, "But joys all want eternity—Want deep, profound eternity".

There ensues, in sharpest contrast, a setting for women's chorus, boys' chorus, and alto solo of the "Wunderhorn" poem beginning "Three angels were singing a dulcet song". When the soloist asks "And should I not weep, Thou merciful God?" the angels reply "Nay, weep no more". The mood is exultant.

The Third Symphony lacks the dramatic urgency and, despite certain thematic cross references, the musical continuity of the Second. After a long first movement, "Pan awakes; Summer marches in" (these titles do not appear in the score), come shorter movements, representing what the composer is "told" by the flowers, animals, night (or man), angels, and love. "What a child tells me" was, as suggested above, deferred to make the Finale of No. 4, around which the whole latter symphony was composed. Yet another "Wunderhorn" setting, this artfully artless piece gives expression to a child's notion of the very material delights of Paradise, not excluding the culinary.

Having used voices in three successive symphonies, Mahler denied himself that luxury in the three that followed, only to requisition in the colossal Eighth the largest array of singers to be found in any work of its type. Since an adequate description of it is outside the scope of this very general survey, it will suffice to say of its two movements that the one is a setting of the hymn "Veni, Creator Spiritus", attributed to Hrabanus Maurus, while the other offers the closing scene of Goethe's "Faust". Here the texts are not only from different hands, they are in different languages; but there is sufficient spiritual kinship to have earned for the work the sobriquet "Hymn to Eros".

In addition to a huge orchestral apparatus there are required a double chorus, a boys' chorus, and eight soloists. Like Liszt in his "Faust", Mahler concludes this heaven-storming composition with a setting of Goethe's apotheosizing of the eternal feminine, the "Alles Vergängliche" (Chorus Mysticus). Comparisons are inevitable, and each listener, if he has a preference, is entitled to his own. Comparisons are also possible between the respective conclusions of the "Resurrection" Symphony and of the work in question. Powerful as is the sonority at the end of the Second, the even greater forces of the Eighth make possible a corresponding increase in volume of tone. Musically, however, the Second wins out here: its cunningly contrived climax is built into the music, whereas that of the Eighth is largely a matter of dynamics.

A composer will sometimes radically change his style between one work and the next, as when Wagner went directly from "Rienzi" to "The Flying Dutchman". No less striking is the contrast between this Eighth Symphony and "The Song of the Earth". Whereas the one is grandiose and magniloquent, in typical 19th-century fashion, the other, like the so-titled Ninth Symphony and the unfinished Tenth, is more nearly of our own era. While not scored for chamber orchestra, as were the two preceding song cycles, there are in "Das Lied" many suggestions of this approach, although, when need be, Mahler can call upon the entire instrumental body, the normal full orchestra of the day, with powerful effect. Aside from the inevitable preludes, interludes and postludes, this is primarily a supporting orchestra, but it is on its own, and most eloquently, in the superb threnody that separates the two parts of the sixth song, "Der Abschied".

Not even here, by the way, were Mahler's texts all of the same authorship, though they had a common provenance in the collection of Chinese poems translated and assembled by

(Continued on page 174)



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Meantime, as we head North—and East, West and South as well—we want to take this opportunity to thank the many artists and managements, and most of all our hard working committee members in towns and cities across Western Canada, who have made possible our continued expansion.

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Canada's population lives within 100 miles of the US border and that seven of our Overture Concert Associations are in towns with populations over 50,000; 20 are in towns of population between 10,000 and 50,000 and the balance are in smaller Canadian towns which are growing steadily with the ever expanding Canadian economy. And this means more concerts too! The pattern of the past four seasons points the direction for 1960-61. We invite you along for the journey and promise you everywhere audiences unrivalled for their enthusiasm.

Seasons	*Communities*	*Members*	*Concerts*
1955-56	1	320	4
1956-57	8	2,000	26
1957-58	17	8,000	63
1958-59	33	17,500	123
1959-60	41	23,200	142

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MAHLER'S FOUR LAST WINTERS, SPENT IN NEW YORK, ARE VIEWED THROUGH THE EYES OF THE PRESS

By Frank Milburn, Jr.



Mahler seated among friends in Amsterdam. Second from the right is Willem Mengelberg

Gustav Mahler came to New York City in the fall of 1907. Though he returned to Europe each summer, he was to remain in the American metropolis for four winters of his life. These were destined to be his last.

Prior to his arrival in 1907 to conduct at the Metropolitan Opera, he had been director of the Vienna State Opera for ten years, and these had been ten years that had reaped glorious musical rewards for this city along the Danube. But those years had also brought enemies as well as friends—intrigue as well as co-operation. A final, seemingly insolvable, situation arose, and he resigned.

An invitation from the Metropolitan was accepted. The pay was good, and perhaps his hope could begin to be realized for more freedom to compose—Mahler termed himself a holiday composer and the demands of the Vienna directorship had made him a virtual slave of the opera house. But his career in New York, either in acceptance as a composer or as conductor, could not be termed precisely a honeymoon. To be sure there were triumphs, but there also must have been more than one disappointment. In the following paragraphs is a picture of Mahler as seen by the gentlemen—though often not such gentle men—of the New York press, who chronicled for posterity the final winters of Mahler's musical career.

It is appropriate to begin on this enthusiastic preamble, which appeared in the *Mail* on Sept. 23, 1907.

"Gustav Mahler will probably be the most prominent figure in the musical season. There is considerable speculation as to what will happen under his reign, it being a fact that he is no respecter of anything but his art. The 'stars' may be compelled to drop from their height and take rehearsals like ordinary mortals on the operatic plane, and they may be compelled to accept comments not in harmony with their opinions of themselves. Walter Rothwell, the gifted young conductor, for the third season directing grand opera for Henry W. Savage, is most enthusiastic over Mahler. He says:

"'It is no exaggeration to say that Mahler is one of the greatest directors of the world. Where all others end, he begins. His idiosyncrasies are, of course, very marked, and he has many peculiarities which cannot in any way be explained. As example, innumerable times I have seen men in his orchestra lay down their instruments absolutely like paralyzed, unable to sound a note, the only cause being the look in his eyes. I have heard them say, "I cannot play a note until you take your eyes off." He can secure almost any effect he desires through those wonderful eyes, not by reason of his personality, because I do not think that any one would call it agreeable. He is very small and very quiet in manner, but his depth is immeasurable. His most distinguishing feature is his wonderful power of becoming two men—a Mozart conductor and a Wagner conductor. That is really wonderful. His daintiness is like the most exquisite miniature or like a jewel box of the most wonderful workmanship. It is absolute purity and simplicity, and his Wagner—well, you cannot at all imagine the tremendous sweep of his readings. It is as though he alone held the key to something which had remained unawakened until he called it into life. Such a revelation of details! Such a mastery of effects! Such a magic and at the same time a majesty—I assure you a Mahler cannot be described in words, you must hear him.'" (Emile Frances Bauer)

Mahler made his first appearance at the Metropolitan on Jan. 1, 1908, conducting "Tristan und Isolde". For some it was a complete victory, but there were others who remained to be convinced. New Yorkers who read the reviews must have been amazed at some of the contradictions.

"Mahler's conducting was nothing short of a revelation." (*Herald*)

"A question is raised whether, so far as this one work is concerned, Mr. Mahler has taught us anything we did not already know." (*Sun*)

"Those who expected new things from Mahler in the way of stage management, which has been a feature of his administration of the Imperial Opera in Vienna, must have been woefully disappointed. There were some changes in the first stage picture from that which has for years been equally familiar and absurd, but the changes only accentuated the absurdities." (*Tribune*)

"The scenic setting of the third act was new and effective, and the lights and stage business showed many points of decided improvement. It was a memorable performance." (*Herald*)

"At no time during the evening did the audience become excited in its demonstrations of approval." (*American*)

"Mr. Mahler was elected the star of the evening. The audience received him most royally. The applause was general and prolonged. Many stood up and cheered." (*Sun*)

"Mahler's Metropolitan debut last night ended the tradition that New York could never accept another man than the lamented Seidl." (*Evening Sun*)

"No one should forget that Seidl, whose successor Mahler was when the able Anton left Germany, did all these things in the brave days of old, when there were also mighty singers in the land." (*Sun*)

Such contradictions among the press notices were not to end during Mahler's sojourn in New York. Few will argue that they have not continued until today—49 years after his death.

Mahler was not known to the New York public as only a conductor of opera. He had conducted a few concerts of the Symphony Society of New York, and in 1908 he was made music director of the Philharmonic Society of New York. In the spring of that year he led the latter orchestra in two concerts preliminary to his assumption of full control the next fall. An interesting commentary of the uncompromising Mahler appeared in the *Press* on April 5, 1909:

"Mahler's first experience as conductor of the Philharmonic Orchestra last week proved to be an interesting occasion. Not only did the concert give New Yorkers an opportunity of hearing one of the most vital and characteristic interpretations of Beethoven's seventh symphony ever presented here, but it also threw a rather penetrating light upon the weak spots of the Philharmonic Orchestra and showed up more definitely than ever how much we are in need of a new body of orchestral players. . . .

"The demands he makes not only upon the instrumental body, considered as an entity, but upon the individual musician are extremely exacting. They are calculated to bring to the surface all weaknesses, for Mahler will not accept any musical faking.

"Last fall Mahler laid bare the weaknesses of the New York Symphony Orchestra, an instrumental body which was supposed to have had the advantage of daily rehearsal under the graceful and eminently proper direction of Walter Damrosch. This spring he is exposing the rough spots in the Philharmonic Orchestra, which, for three years, has played under the robust, impulsive and strongly emotional leadership of Safonoff. . . ."

Mahler's first season with the Philharmonic was all-important in the orchestra's history. Not only did the presence of the distinguished musician add luster to the society's name, but this season marked a turning point in the orchestra's organization. Henry T. Finck had this to say in the *Post* on Nov. 6, 1909:

"The most important innovation in the concert world is the appearance of the venerable Philharmonic Society on an entirely new basis. The cooperative form of management (the players sharing the profits) has been abandoned after sixty-seven years, and the players are now paid an assured income, which enables them to give all their time to rehearsing. This makes the Philharmonic a 'permanent' orchestra in the sense in which that word is used professionally. The personnel of the orchestra has been entirely rejuvenated, and no expense spared to secure the best players. To what extent this policy has been carried may be inferred from the fact that the best horn player in America was enticed away from the Metropolitan. It used to be the other way, the best Philharmonic players being enticed away by the offers of a bigger salary.

"The policy of giving only a limited number of concerts, and all of them in Manhattan, has also been abandoned. There will be altogether 45 Philharmonic concerts this season; some of them in Carnegie Hall, the others in the Brooklyn Academy of Music, in Philadelphia, Boston, New Haven, Providence, and other cities.

"The most important thing about the new Philharmonic, however, is that it has secured in Gustav Mahler one of the greatest living interpreters, a man whose every reading is of interest, and who will thrill as well as edify and educate the hearers."

To these remarks can be added Musical America's comments on Mahler's stipulations.

"Mr. Mahler will be the first conductor of the Philharmonic to have the final decision as to its make-up. Hitherto the conductor has lacked the power to change a player, but when Mr. Mahler was approached last year with a proposal to become its leader he stipulated that he should have a free hand. That he deemed a sweeping change necessary is evident from the fact that of the 100 musicians composing the orchestra about two-thirds are new men. To mention but one department, of the eleven players in the wood wind division, nine are new."

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A GENIUS OF THE BATON, MAHLER LED A CONDUCTING CAREER MARKED BY PARADOXES

By JOHN ARDOIN



Mahler photographed on 59th Street, New York

Gustav Mahler's career as a conductor is one of the most interesting paradoxes in music. The composer, who ranks with Bülow and Nikisch as a genius of the baton, began his conducting life accidentally and once described it as a "hell of theatrical life".

It is a matter of record that he was not happy with his vocation. Once, on the stationery of the Vienna Opera where he was director from 1897 to 1907, he crossed out the word "Direktor" in the printed heading, "Der Direktor des k.k. Hof-Operntheaters", and substituted the word "Sklave" ("slave"). There were no signs that the young Mahler as a student was ever particularly interested in conducting and came to his first post, a summer theatre in Bad Hall, Austria, purely for economic reasons. This was in 1880, while Mahler was busily at work on "Das klagende Lied".

He was encouraged to take the post by his teacher at the Vienna Conservatory, Julius Epstein, an intimate of Brahms. Mahler himself thought of the post as just a stopgap which would be alleviated by the hoped-for success of "Das klagende Lied". His writing at this time was foremost in his mind, and through it he hoped to avoid the treadmill of the conductor's life. At any rate we can be certain that when he took this insignificant summer post, it was a temporary situation in his mind, and he could hardly have realized how it would develop later.

Though he came to the podium accidentally, it was hardly an accident that he was a superb conductor. His apprenticeship in small opera houses had given him a chance to learn the mechanics of conducting, but it could not have made him a great conductor. This was already an inherent ability. These earlier posts were the catalyst which released the enormous expressive potential in Mahler. Perhaps his complaints of a "hell of theatrical life" were well grounded, and that he would have preferred his time to be free for composing goes without saying. Yet in his conducting, he was as much possessed by his genius as he was in his composition.

Further, his conducting gave him a personal release he sorely needed. Mahler's personal insecurity is well known—"Everywhere an intruder, never welcomed", he once described himself. He was slight, physically, being not much over five feet tall; but on the podium, fusing masses of personnel into a passionate musical whole, his Nietzschean-inspired spirit rose to become a domineering force. In a letter to Bruno Walter in 1909, Mahler wrote, "Strange, when I hear music, even when I am myself conducting it, I hear quite definite answers to all my questions, and am wholly clear and sure. Or, in reality, I seem to feel quite clearly that there are no questions at all".

Even more significant is a section from a letter he wrote to Guido Adler the next year. "I must have some practical outlet for my musical abilities to balance the tremendous inner experiences of creative work; and the leadership of a concert-orchestra was exactly what I've always longed for, for once in my life!" This seems a backward glance at the career which had taken so much of his energy and time, an admission which came a year prior to his death. Yet he never completely abandoned his hostility to the podium and advised the young Alban Berg, "If you want to compose, never get mixed up with the theatre".

In attempting to recreate a picture of Mahler, the conductor, one of the most interesting glimpses of him is supplied by Rachmaninoff in his "Recollections". Of a performance of his Third Piano Concerto with Mahler and the New York Philharmonic, he wrote:

"At that time Mahler was the only conductor whom I consider to be classed with Nikisch. He touched my composer's heart straight away by devoting himself to my concerto until the accompaniment, which is rather complicated, had been practised to the point of perfection, although he had already gone through another long rehearsal. According to Mahler, every detail of the score was important, an attitude which is unfortunately rare amongst conductors.

"The rehearsal began at ten o'clock. I was to join it at 11, and arrived in good time. But we did not begin to work until 12, when there was only a half an hour left, during which I did my utmost to play through a composition which usually lasts 36 minutes. We played and played . . . half an hour was long passed, but Mahler did not pay the slightest attention to this fact. I still remember an incident which is characteristic of him. Mahler was an unusually strict disciplinarian. This he considered an essential quality for a successful conductor.

"We had reached a difficult violin passage in the third movement which involved some rather awkward bowing. Suddenly Mahler, who had conducted this passage *a tempo*, tapped his desk. 'Stop! Don't pay any attention to the difficult bowing marked in your parts. Play the passage like this', and he indicated a different method of bowing. After he had made the first violins play the passage over alone three times, the man sitting next to the leader put down his violin: 'I can't play the passage with this kind of bowing'. Mahler, quite unruffled, answered, 'What kind of bowing would you like to use?' 'As it is marked in the score.' Mahler turned towards the leader with an interrogative look, and when he found the latter was of the same opinion he tapped the desk again. 'Please play as written.'

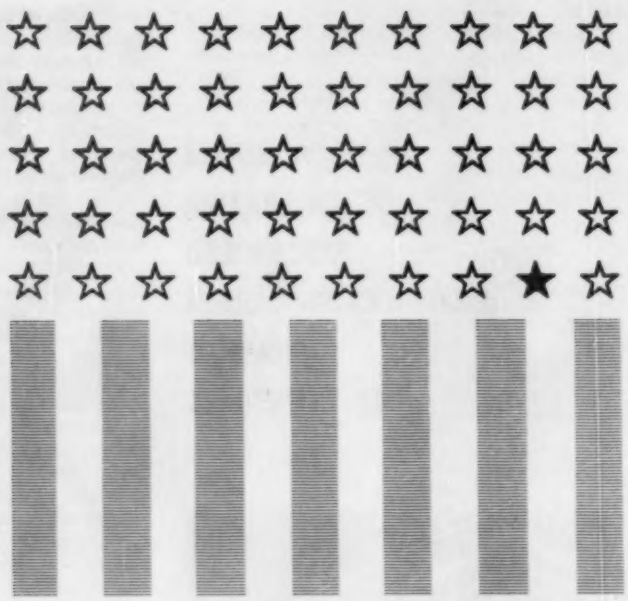
"This incident was a definite rebuff for the conductor, especially as the excellent leader of the Moscow Philharmonic had pointed out to me this disputed method of bowing as the only possible way of playing the passage. I was curious to see how Mahler would react to this little scene. He was most dignified. Soon afterwards he wanted the double basses to tone down their playing of a passage. He interrupted the orchestra and turned to the players. 'I would beg of the gentlemen to make more of a diminuendo in this passage', then addressing the argumentative neighbor of the lead-

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The cast of the first American performance of "The Bartered Bride", conducted by Mahler at the Metropolitan Opera House, Feb. 19, 1909 (Photograph courtesy of Henriette Wakefield)







NEW STARS IN THE FLAG

Alaska has come a long way from its picturesque past of gold rushes and dog teams. Today it is a modern and progressive state with a great potential in its resources, cities, and musical life. Both Fairbanks and Anchorage, communities of 10,000 and 30,000 people, respectively, have symphony orchestras. Anchorage also has a large community chorus as do many cities throughout Alaska. The two main schools offering instruction and training in music are the University of Alaska and Anchorage Community College.

The city of Fairbanks has a concert series of four programs a year featuring artists such as Jan Peerce and Jakob Gimpel. Last year Anchorage held its fourth annual music festival, with Robert Shaw and Julius Herford as co-directors. Mr. Shaw conducted the Haydn "Creation", the Stravinsky "Symphony of Psalms" and the Fauré "Requiem", as well as other works with the Anchorage Symphony.

The University of Alaska Fine Arts Department provides its students with the opportunity to minor, major, or specialize in music or music education. Performance groups available for student participation include the University Band, the Choir of the North, Community Band and Chorus, the Men's Glee Club and various other instrumental and vocal ensembles. Each year the Choir of the North makes an extensive tour through Washington, Oregon, California, and Alaska, performing music of such composers as Victoria, Christiansen, Gretchaninoff, and Gounod.

The music department of the University of Alaska draws students from as far as Texas, Florida, and New York. The University has sponsored a Festival of the Arts, with the Fairbanks Symphony, the University musical groups, and the Ninth United States Army Band as participants.

Anchorage Community College is a much younger institution, having opened in 1954. Its relationship with the University of Alaska allows the college to offer credits which are transferable to any other university. The college has an active fine-arts division and recently launched a chamber-music series.

The Anchorage Symphony was first organized in 1946, with 13 members. The group, now totaling more than 40, has had 11 successful seasons under conductor Thomas L. Madden. Throughout its history, the orchestra has experienced a continual change in personnel, both civilian and military. The backbone of the organization, however, is a nucleus of regular members including four of the original ensemble.

The Fairbanks Symphony is only in its first season. It was organized this past spring by a musician at Lathrop High School in Fairbanks. But, though just an infant in the symphonic world, the orchestra participated in this year's Festival of Arts of the University of Alaska.

Typical of the many choral groups throughout Alaska is the Anchorage Community Chorus. In ten years it has sung itself into a permanent part of Anchorage's musical life. Growing from an evident need for a choral group of community-wide scope, the first "Choir of All Faiths", comprising voices from various smaller choirs in Anchorage, presented Handel's "Messiah" during the 1947 Easter season. Today the choir, under director Mary Hale, has over 100 singers and a choral library valued at more than $5,000, which is available to other choral groups in the area.

A vivid picture of Alaska's life and its enthusiasm for music is reflected in the comments of the Claremont String Quartet, which recently toured our 49th state. Here in the words of Mark Gottlieb, the quartet's first violinist, is the story of this Alaskan adventure:

"During this past October and November we were privileged to be the first organization of its kind invited to perform in the state of Alaska. This season marks the tenth anniversary of the Alaska Music Trail, a wonderful musical service which was founded by the late Maxim Schapiro and is now perpetuated by his widow. Alaska Music Trail, which has blossomed forth due to the initiative and efforts of the late pianist from a one-man operation covering two or three cities to a complete series of four concerts a year in eleven Alaskan and five western Canadian communities, has in past seasons presented such distinguished artists as Reginald Kell, the Pasquier Trio, Zara Nelsova, and Frances Magnes, to name a few.

"But this year to celebrate its tenth birthday, Mrs. Schapiro saw fit to send a string quartet and fortunately, after hearing and meeting us at one of our concerts, she chose our ensemble. I say fortunately because not only for me, but for Vladimir Weisman, our second violinist; William Schoen, our violist; and Irving Klein, our cellist, it was the most exhilarating, exciting and fabulous tour imaginable. To us, whose previous reading acquaintance of Alaska ended with Anchorage and Fairbanks, it came as a great surprise to see on our itinerary besides these two names those of Ketchikan, Wrangell, Petersburg, Sitka, Juneau-Douglas, Cordova, Homer, Seward, and Kodiak, plus Prince Rupert, Kitimat, Grande Prairie, Whitehorse and Prince George in western Canada.

"As a result, during the four and a half weeks we were there we performed 16 adult concerts, 19 children's concerts, gave radio interviews, had special afternoon music meetings with school children, had afternoon tea at the governor's mansion, talked about music and performing at special luncheons and dinners, gave some private instruction, repaired and gave advice about locally owned instruments, and generally were kept musically active around the clock. From almost every possible angle Alaska offers individuality, contrast, personal warmth, an eagerness to learn and expand. Above all, we can justifiably coin a new phrase: 'Northern Hospitality'.

"The contrast of its magnificent scenery is almost impossible to describe accurately. The fishing and lumbering towns of the southeast have rolling mountains which meet the sea, the straits,

(Continued on page 170)



OPEN NEW VISTAS FOR MUSIC

By Hal Gieseking

The casual visitor to Hawaii usually has two surprises awaiting him. There are always more islands that make up the Hawaiian chain than he expects (a total of 20). His second surprise: the current musical scene in Hawaii has many more facets than he ever anticipated.

Many a Mainlander arrives in Honolulu looking for a quaint little music stand where native musicians play ukuleles and finds instead an outstanding Honolulu Symphony, a thriving Oratorio Society, the Honolulu Community Chorus, a huge University of Hawaii Chorus, and many other active musical groups.

The 80-member Honolulu Symphony, under George Barati, is an excellent example of how far Hawaii's musical culture has progressed. In the 1958-59 season the orchestra presented some 47 concerts. Many of these concerts featured such outstanding guest artists as Gyorgy Sandor, Lillian Steuber, Gary Graffman, and Tossy Spivakovsky.

In addition to the regular subscription concerts, the Symphony performed many special concerts in conjunction with Hawaiian events such as "Aloha Week", "Cherry Blossom Festival", "Narcissus Festival", etc. "Keiki" (children) concerts are rapidly becoming favorites of younger music-lovers. Last season during the noon hour some 15,000 fourth, fifth and sixth graders from Honolulu schools hurried to an introduction to good music. The Little Symphony—32 members from the full Symphony—also performed an experimental concert for an audience composed of five-, six- and seven-year olds. The youngsters were allowed to sit on the stage with the musicians, walk amongst them and explore the wonders of the bass drums, violins and oboes.

The Little Symphony went on tour in a series of one-night stands on the neighbor islands of Maui, Kauai, Hawaii and Lanai. It was almost a "who's watching the store" situation on tiny Lanai, which has a population of 2,500; every available seat for the Lanai concert was taken.

Mr. Barati initiated the tours of the neighbor islands in 1952. Although the Little Symphony has met with enthusiastic response, it has also encountered a few transportation problems. A few years ago the group arrived on the island of Hawaii and prepared for an afternoon concert for some 4,000 children. There was one major problem. No music. All of the instruments had arrived by air, but apparently the music had been lost.

Envoys were hurriedly dispatched to the airport to search for the missing music. Meanwhile, the children assembled for the concert. They waited expectantly in their seats. Still no music. Mr. Barati realized what a time-bomb 4,000 non-entertained children represented. He went to the front of the group and for the next 40 minutes proceeded to discuss music in terms that his young audience would appreciate. He introduced various members of the Little Symphony and had them play brief passages.

The children were completely captured. They left the hall thoroughly entertained. Only Mr. Barati and the rest of the orchestra were aware of how difficult it was to present a concert without printed music.

The Honolulu Symphony is now ranked as a "metropolitan" orchestra by the American Symphony Orchestra League. This classification includes orchestras operating on a budget of $100,000 to $175,000 per year. Of the 17 American orchestras so classified, all but two are located in cities of greater population than Honolulu.

How did it come about—this large symphony orchestra of surprising musical depth and size some 2,400 water miles from San Francisco? A Honolulu Symphony Society was formed in 1900 when a few friends gathered in different homes each Sunday for informal musicales. These proved quite popular. Neighbors suggested (we hope with the motive of spreading good music and not just moving it elsewhere), "Why don't you rent a clubhouse?"

A clubhouse was rented in 1903, and a notice went out that "any professional or amateur musician, both vocal and instrumental of good repute may become a member of the Honolulu Symphony Society". Unfortunately interest seemed to lag and by the start of World War I, there were no more Sunday afternoon concerts. The Symphony Society was revived in 1924 with an annual presentation of six concerts. Hawaii's growing population brought new musicians and new audiences. In 1932, Fritz Hart was named conductor, a position he held until his death in 1949.

The wartime arrival of servicemen in the early 1940s swelled the sizes of the audiences. Also, many of the servicemen based in Hawaii were accomplished musicians. They joined the Symphony during their off-duty hours. The pattern of servicemen-participation has continued to the present.

Much of the credit for the present size and scope of the Honolulu Symphony must go to its conductor and musical director, George Barati. The Hungarian-born conductor and composer has directed the Symphony since 1950. His tall silhouette framed by the orchestra now is a familiar sight to Honolulu concertgoers. Sharp brown eyes, graying hair and a slight accent complete the front-row picture.

Mr. Barati graduated with honors from the Royal Hungarian Franz Liszt Conservatory

(Continued on page 172)



When We Speak of Musical Giants...

we may speak the names of Mozart, Beethoven, Verdi, Wagner . . . or we may speak of composers of our own time. Many of them are to be found in the list of distinguished composers, much of whose music is licensed for performance by BMI.

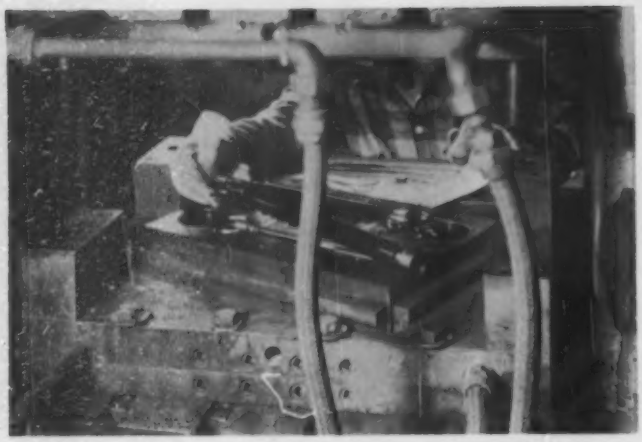
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RICHARD ARNELL
GEORGES AURIC
JACOB AVSHALOMOV
ERNST BACON
FREDERIC BALAZS
ESTHER WILLIAMSON BALLOU
GEORGE BARATI
SAMUEL L. M. BARLOW
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MANUEL DE FALLA
VIVIAN FINE
WOLFGANG FORTNER
IRWIN FISCHER
WILLIAM FLANAGAN
JOHAN FRANCO
JEAN FRANCAIX
PETER RACINE FRICKER
EDWIN GERSCHEFSKI
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BERNHARD HEIDEN
EVERETT HELM
HANS WERNER HENZE
BERNARD HERRMANN
PAUL HINDEMITH
WELLS HIVELY
WILLIAM HOSKINS
ALAN HOVHANESS
ANDREW IMBRIE
CHARLES IVES
LEOS JANACEK
DONALD JENNI
LOCKREM JOHNSON
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EMANUEL LEPLIN
JOHN LESSARD
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ROLF LIEBERMANN
NORMAND LOCKWOOD
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OTTO LUENING
TEO MACERO
GUSTAV MAHLER
G. FRANCESCO MALIPIERO
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IGOR MARKEVITCH
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JOSEPH MARX
ROBERT McBRIDE
COLIN McPHEE
JAN MEYEROWITZ
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CHARLES MILLS
LAWRENCE MOSS
WALTER MOURANT
ROBERT NAGEL
DIKA NEWLIN
JOAQUIN NIN
LUIGI NONO
CARL ORFF
HALL OVERTON
ROBERT PARRIS
MARIO PERAGALLO
GEORGE PERLE
GOFFREDO PETRASSI
HANS PFITZNER
DANIEL PINKHAM
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MIKLOS ROZSA
DANE RUDHYAR
PEDRO SANJUAN
ERIK SATIE
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GERALD STRANG
RICHARD STRAUSS
IGOR STRAVINSKY
CARLOS SURINACH
KAROL SZYMANOWSKI
ALEXANDRE TANSMAN
ALEXANDER TCHEREPNIN
MICHAEL TIPPETT
ERNST TOCH
LESTER TRIMBLE
JOAQUIN TURINA
VLADIMIR USSACHEVSKY
AURELIO DE LA VEGA
JOHN VERRALL
HEITOR VILLA-LOBOS
ROBERT WARD
BEN WEBER
ANTON WEBERN
KURT WEILL
JAROMIR WEINBERGER
HUGO WEISGALL
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Center: A special machine turns out key parts with consistent accuracy for better playing, greater durability

Bottom: Extra strength and durability of key assembly is achieved by hard-soldering. Parts are held in jigs made of rare steel alloys to maintain accuracy under intense heat

Top: Even the slightest change in bore dimension results in completely different tone. Craftsman above reams wood clarinet bore to match rigid specifications

Center: Finishing spatulas is slow and costly, but it is the only way to make them look well and to feel and fit as they should

Bottom: In these curious-looking racks, this man simultaneously gives dozens of clarinet keys their final tarnish-resistant nickel plating

Key assemblies spend eight to ten hours in giant tumblers after being soldered. Here they are gently rubbed for brightness by granite pebbles and individually scrutinized before being sent to the plating tank



Man at left drills spring holes while the man at the right mounts springs



Constant checks assure uniformity of key assemblies. Though the machine cuts hinge rods to length in a moment, it is still a slow operation because operator stops to check keys with gauge or micrometer



Each clarinet is delivered to one of these assemblers in its own tray, with its own ID card, corks, pads and springs. Each is assembled by one person, who is personally responsible for the quality of the finished instrument



(Photographs courtesy of H. & A. Selmer, Inc., Elkhart, Ind., makers of Bundy band instruments)

Master of forty roles in four languages and a yen to run her new mangle are not incompatible for "one-woman entertainment industry"

ELEANOR STEBER

By Allen Hughes

One afternoon not long ago we sat in her apartment—Eleanor Steber, a mutual friend, and I. We, the guests, occupied opposite ends of a big, white sofa; the soprano faced us from a huge, round hassock — also white — drawn up close to the long, low table that held the tea tray. On the white marble mantel behind her and, indeed, all about the room, small decorative objects of china and crystal attested the total femininity of the apartment's occupant. Behind the piano at the left of the fireplace, a curio cabinet framed a collection of figurines in 18th-century dress—proud, sensitive, fragile little people. On the wall beside the cabinet hung a great oil painting of a woman dressed as they. It was a portrait of the Marschallin in "Der Rosenkavalier" — Eleanor Steber as the Marschallin.

"You'll never believe me when I tell you what I got for my birthday," she said.

"Oh, yes, we will," we assured her quickly, for Eleanor Steber is a believable sort of person.

"I got an automatic washer and dryer and a mangle for our house out in the country."

"Oh, come now" we protested sharply, our gaze fixed firmly on the image of the Marschallin. "Why?"

"Well, I just love clean linens and things like that. It's something I seem to have inherited from as far back as my grandmother. I really like to work with them, and I *do* love to run that mangle."

She bent briskly toward the table, lifted the lid of the handsome teapot, peered at the brewing contents inside, sat back satisfied, and went on.

"Besides, we're 'do-it-yourself' people at heart, especially out in the country. Gordon just finished building a two-car garage for us —all by himself. Maybe you think that didn't surprise our proper Long Island neighbors!"

Major Gordon Andrews, of the United States Army, is Miss Steber's husband. They met in Saigon, Indonesia, when she was making a State-Department-sponsored concert tour of the Far East and were married two years ago when he returned to duty in this country.

"He should be getting home soon" she prophesied—looking at her watch, "and he can tell you all about it."

Beseechingly we turned toward the portrait of the Marschallin once more. Beneath the powdered wig, behind the silks and jewels, the haughty, aristocratic mien remained unchanged. Or did it? Was that a teasing glance that danced almost imperceptibly in the clear blue eyes?

Speculation was cut off by Miss Steber, who had arisen from the hassock. Standing there for an instant, in her plain, black sweater and skirt, she seemed a startlingly different person. Her hair was drawn back tightly from her face; she was wearing very little make-up, and her generous mouth—usually so quick to smile —was in repose. She was listening intently to the conversation.

A moment later the mood had changed.

"Time for more tea" she proclaimed vigorously and — kicking up a coquettish heel — turned to go to the kitchen.

As she went, something was said about her triumphant visits to Yugoslavia.

"Ah, Yugoslavia!" she trilled from afar, having overheard, and instantly there arose from around the corner a flood of the celebrated Steber sound. Wagner, or was it Strauss, at the kitchen sink!



Halsman





Locchi-Firenze



Louis Melancon



Sedge Le Blang

On the opposite page Eleanor Steber is seen as the Marschallin in Strauss's "Der Rosenkavalier". At right she is shown in other roles illustrating her versatility. From top to bottom, Fiordiligi in Mozart's "Così fan tutte", the title role in Samuel Barber's "Vanessa", Minnie in Puccini's "The Girl of the Golden West", Marie in Alban Berg's "Wozzeck", and Elsa in Wagner's "Lohengrin". Minnie is the only one of these roles Miss Steber has not sung at the Metropolitan



"Eleanor will sing at the drop of a hat, you know", our friend reminded us unnecessarily, and — as we reminded him — somewhat inaccurately. Our hat, after all, had dropped quite unsung on the Steber shelf a good hour earlier.

"In any event," he continued with gentlemanly patience, "the slightest reference to some person, place, or performance can start her off on music she associates with the subject, and if she happens to get going on an opera, there may be no stopping her for quite a while."

"For instance?"

"Well, I'll never forget a ride in from La Guardia Airport to the apartment here one day when — for some reason or other — she launched into 'Arabella' the minute we got into the taxi, not to let up until we drew up to the door down in front. Full voice all the way. The poor cab driver hardly knew what had hit him when she started, but after half an hour he seemed to be liking it just fine."

At this point, Miss Steber returned to the room, settled down again on the hassock, and began adding fresh water to the teapot. As she did so, there was really nothing to distinguish her from almost any cultivated housewife making tea in a comfortable living room. Yet, it was to her, nevertheless, that *Variety* was referring only last year when it spoke of "a one-woman entertainment industry at the Metropolitan".

The comment was inspired by two weeks in the spring during which the soprano covered an extraordinary range of repertoire in five appearances with the opera company. She was Donna Anna in Mozart's "Don Giovanni", Marie in Berg's "Wozzeck", defender of the title roles in Puccini's "Tosca" and Barber's "Vanessa", and soloist in Richard Strauss's

(Continued on page 159)

CINDERELLA

the real-life story of the San Francisco Ballet and the elusive glass slipper

By Arthur Bloomfield

Last spring the San Francisco Ballet could look back on three State Department-sponsored tours which had carried the company to the Orient, the Middle East and South America—from Manila to Teheran, from Nicaragua to Argentina, from Athens to Beirut. But it did not have much to look foward to.

To be sure, there would be its participation in the San Francisco Opera's fall season. And there would be the annual Christmas presentations of "The Nutcracker" and "Beauty and the Beast". But the prospects for 1960 looked bleak. There were no dates after January.

The newspapers heard that dancers were lining up for unemployment compensation. Some San Francisco balletomanes lamented that a company seen in Izmir and Cambodia was practically never visible in its home town except during the opera season and at Christmas time. What about its repertoire of modern ballets that the audiences in foreign countries had seen? San Francisco had not seen them.

At the same time, the company's artistic director and choreographer, Lew Christensen, and its managing director, Leon Kalimos, were worrying about the dancers they were losing to other, busier companies. How, they were wondering, can one consolidate artistic gains when dancers have to take outside jobs and are not practicing and appearing regularly?

The San Francisco Ballet Guild, a small private group of patrons, was working to help the company. But the city was contributing nothing (the New York City Ballet gets its hall rent free), and the Opera House management had put the San Francisco Ballet low on its list for bookings into that desirable hall during the desirable middle of the winter season.

So here was the company, suspended between the big-time and the little-time, its reputation, however, maintaining its deserved lustre throughout the crises. Mr. Kalimos was accumulating stacks of requests for the company from impresarios throughout the United States. But no tour fund, a necessary item for traveling about the country, was available.

Gradually, the clouded picture became less and less opaque. Things started working out. As the company was meeting with great success in San Francisco Opera appearances (Orff's "Carmina Burana" and Stravinsky's "Danses Concertantes" in particular), and as the Christmas season of six performances brought 17,000 persons into the Opera House, plans were being made which culminated in a definite announcement. There would be a big winter-spring 1960 season of repertoire at a downtown legitimate theater, the Alcazar. Following a gala celebrity opening on Lincoln's Birthday with Maria Tallchief and Jacques D'Amboise as guest dancers, and champagne on stage after the performance, the schedule reads as follows: Friday and Saturday night performances on eight weekends between Feb. 19 and May 7. Appearances at the Osaka Festival later in May are almost a certainty, and a tour to the Pacific Northwest is on the agenda.

The benefit of the long San Francisco season to the dancers and the ballet public should be great indeed. A company that gets the kind of notices lavished on it here and abroad is not supposed to sit on its hands when it can be dancing on its toes.

Some of the sterner ballet critics are the cultural attaches in embassies and consulates far afield, and excerpts from their reports speak glowingly of the happy effect the San Francisco Ballet had in its travels.

"Not since the visit of Pavlova in 1928 has any dance group created such a sensation as the visit of the San Francisco Ballet", so reported the American Embassy in Bombay. "Both performances were immensely successful from the artistic point of view", the American Embassy in Rio said. A Lima impresario said that in 25 years experience he had brought seven ballet companies, many of them famous, to his city. Never before had the seats been sold out eight days after tickets were placed on sale.

In Beirut, audiences cheered after it performed. Noted for their preference of classic ballet, the Beirut balletomanes surprised observers by taking to "Jinx" and "Filling Station" with great enthusiasm. In Cairo, the company's performance marked the first time President Nasser and his wife had attended a cultural presentation offered by the United States. And in Cairo and Alexandria the San Francisco Ballet did better business than the Bolshoi ensemble.

Many of those who saw the company realized they were seeing truly American ballet. The San Francisco Ballet is not a group strongly connected with tradition. The only romantic 19th-century ballets presently in the repertoire are "The Nutcracker" and "Beauty and the Beast", and these two productions do not physically fit into the Alcazar and are not a part of the winter-spring season.

But this may be just as well. The true spirit of the company is one in which the traditional soloists and corps are merged into one big ensemble. The complement of dancers is set up like the players in a concerto for orchestra—all can perform together, and can emerge from the full group in various smaller combinations of greater prominence. And the winter-spring season is placing much emphasis on this texture.

Lew Christensen is particularly fond of abstract ballets which might simply be termed "movements to music". Conspicuous among these are "Sinfonia", danced to Boccherini's Symphony in A, and "Balletino", which uses a piano and orchestra arrangement of a Vivaldi concerto for its score. Mr. Christensen played the cello. His keen sense of phrase structure and form in classic and pre-classic music is evident in the way he organizes the dance picture on stage. The steps, patterns and groupings may not tell a conventional story, but they let you know what the music is saying, intellectually. One cannot speak just of intellectualism, though, in writing about Christensen's choreography, because a quick and light sense of humor is a recurrent aspect of his style, and a sense of joyous delight in movement another. And this is not to mention his liking for daring, sublimated acrobatics.

New York knows his "Con Amore" and "Filling Station", "Capris", a final ballet like "Con Amore", is set to Suppé overtures, and had not, at the time of writing this article, been seen in San Francisco—only on tour. "Jinx", with music by Benjamin Britten, tells of an innocent circus juggler who is thought by his superstitious fellow performers to be the cause of a couple of accidents. It is one of those ballets which leaves you limp.

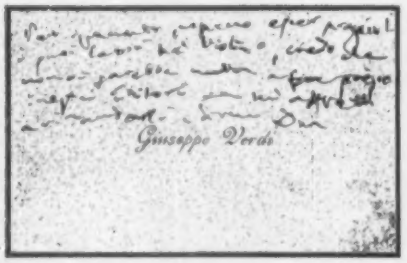
"A Masque of Beauty and the Shepherd" is a fluffy, elegant romp in which courtly music of Gluck provides an amusing foil to the scarcely reverent recounting on stage of the old story about Paris, the golden apple and the three goddesses. "The Lady of Shalott" is a neo-romantic drama based on Tennyson's poem, with music by Sir Arthur Bliss especially composed for the May Morrison Festival at the University of California in 1958. As part of the exchange arrangement between the San Francisco and New York City Ballets, Balanchine's "Concerto Barocco" and "Serenade" are in the western repertoire. Christensen went from vaudeville to dancing with the

(Continued on page 174)

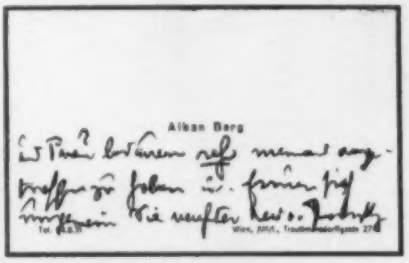


Calling Cards of the Great

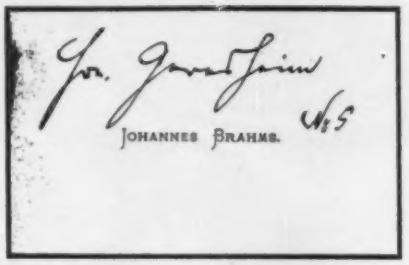
From the extensive collection of F. C. Schang, Jr.,
come these sidelights on some musicians' lives and habits



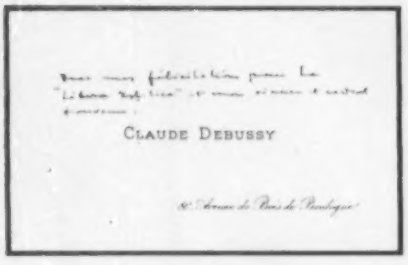
Verdi's handwriting is largely illegible, but his inscription appears to be the end of a letter



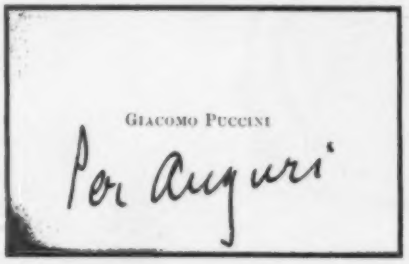
Alban Berg "and his wife regret very much not having found anyone at home . . . ."



Inscribed on the back: "I can not be at home on April 5-6. I could be available later, so how shall it be managed?"
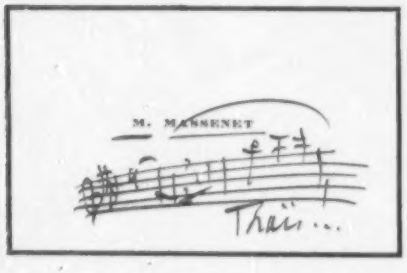


Debussy writes: "With my congratulations for the 'Libera Estetica' and my sincere and cordial greetings"



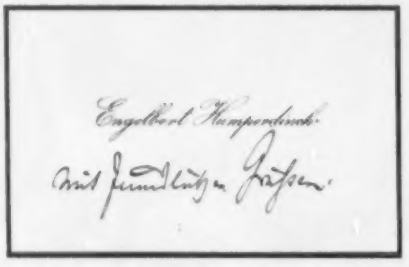
Puccini, like Humperdinck below, used his card merely to convey his "good wishes"



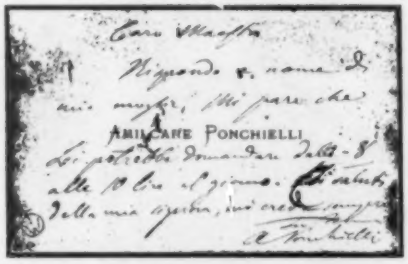
On the back, Strauss has written: "Dear Madam: You will surely find me at home every day from 4 to 5!"



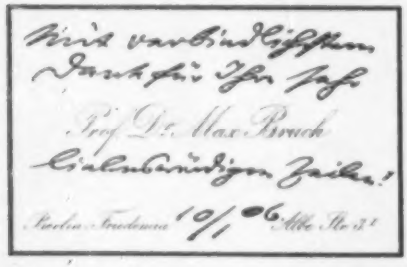
The opening bars of the popular "Meditation" from "Thaïs" decorate the front of Massenet's card



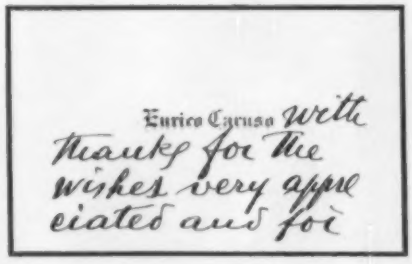
"With friendly greetings" is the simple inscription by the composer of "Hansel and Gretel"



"Answering in the name of my wife", Ponchielli adds: "you might inquire from 8 to 10 in the morning"



Max Bruch is extending his "most grateful thanks' for your sweet, kind lines"



Caruso's message ends on the reverse side of the card with the words "the caricatures"



Kreisler's calling card was used by the violinist as a pass to Carnegie Hall (note the punch marks)

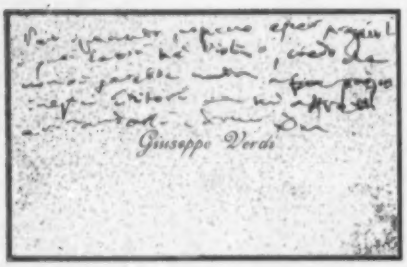
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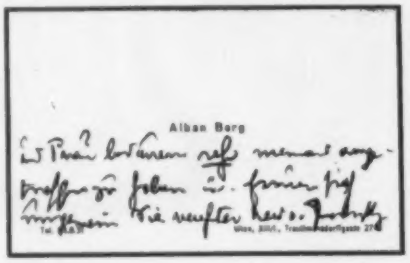
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Calling Cards of the Great

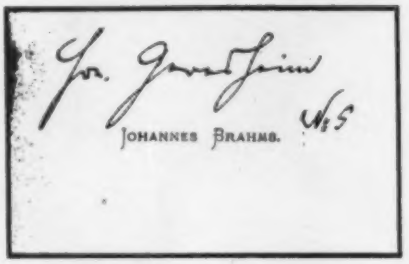
From the extensive collection of F. C. Schang, Jr.,
come these sidelights on some musicians' lives and habits



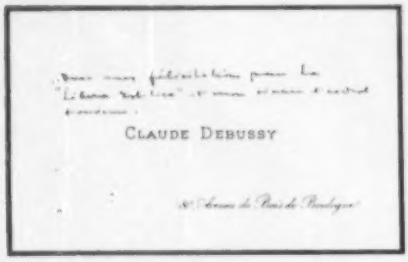
Verdi's handwriting is largely illegible, but his inscription appears to be the end of a letter



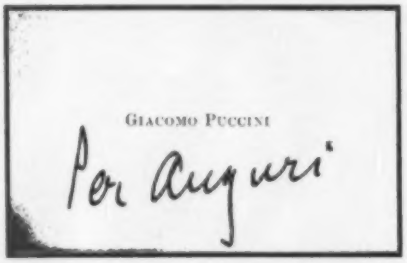
Alban Berg "and his wife regret very much not having found anyone at home . . . ."



Inscribed on the back: "I can not be at home on April 5-6. I could be available later, so how shall it be managed?"
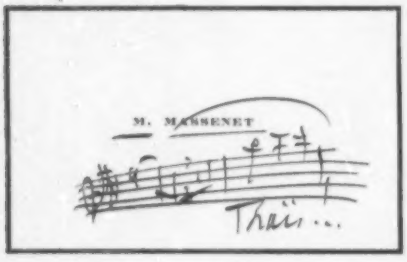


Debussy writes: "With my congratulations for the 'Libera Estetica' and my sincere and cordial greetings"



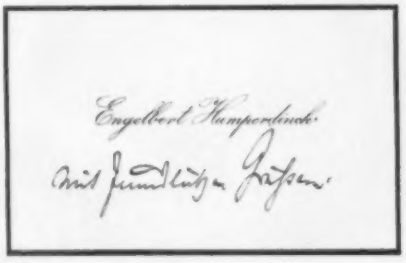
Puccini, like Humperdinck below, used his card merely to convey his "good wishes"



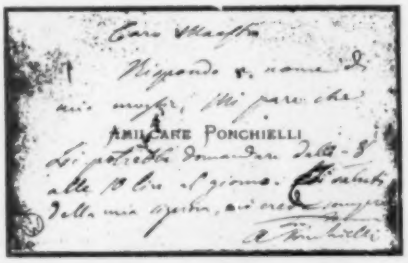
On the back, Strauss has written: "Dear Madam: You will surely find me at home every day from 4 to 5!"



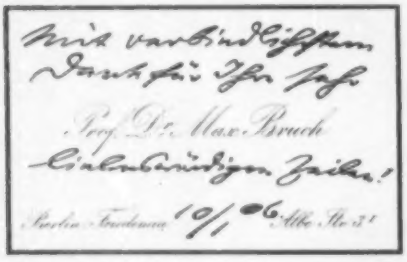
The opening bars of the popular "Meditation" from "Thaïs" decorate the front of Massenet's card



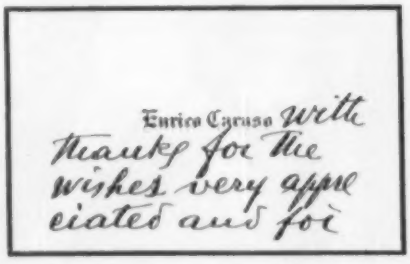
"With friendly greetings" is the simple inscription by the composer of "Hansel and Gretel"



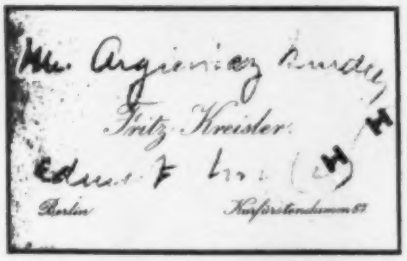
"Answering in the name of my wife", Ponchielli adds: "you might inquire from 8 to 10 in the morning"



Max Bruch is extending his "most grateful thanks for your sweet, kind lines"



Caruso's message ends on the reverse side of the card with the words "the caricatures"



Kreisler's calling card was used by the violinist as a pass to Carnegie Hall (note the punch marks)

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The American Pianist

Has he been a stepchild among performing artists? A survey from Gottschalk to the present points out that it took a century to give him the status he deserves

By Rafael Kammerer

Percy Hammond, the late esteemed drama critic of the *New York Herald-Tribune*, once defined criticism as venom from contented rattlesnakes. Far more deadly, for the performing artist than any critic's venom are public apathy and managerial indifference. The American pianist, during the hundred years from 1859 to 1959, has been the victim of the last two more often than the former. It is one of the paradoxes in the musical history of our country that not until Van Cliburn was skyrocketed to fame by winning the Tchaikovsky International Competition in Moscow in April 1958, was an American pianist to win fame and success comparable to that in the 1850s and 1860s of America's first great pianist, Louis Moreau Gottschalk. The 16 concerts Gottschalk gave in New York City alone during the 1855-56 season remain something of a record.

Like Mozart, most of our pianists have had to learn by bitter experience "that people are prodigal with fine words, but that is all". Even the "fine words" often came sparingly. The Prostitutes of Praise, as Samuel Johnson called the panegyrists, the hucksters, and the admen of his day, may have been pikers compared to the impresarios and press agents who flourished during the last half of the 19th century, but the sad truth remains that these gentlemen were more interested in peddling the foreign celebrities who flocked to our shores in ever increasing numbers than they were in the home-grown artist. The American pianist, if he got anywhere at all, had first to bear the stamp of European approval. This situation existed right up to, and beyond, World War I. Hence there was a steady stream of hopeful aspirants from the United States knocking importunately at the gates of Kullak, Liszt and, later, Leschetizky, in search of the magic key that would unlock the door to fame and fortune via the keyboard.

Few of these, it is sad to relate, were ever able to make a substantial living as a concert artist alone. Most wound up as teachers or entirely gave up the profession of music as a means of making a livelihood. Others found it more expedient, and perhaps more profitable, to become expatriates, at least for a time, and opened studios in Europe where they often attracted American students who might not otherwise have come to them had they remained in their own country.

Some of the traveling virtuosos of the 19th century, with their fulsome and exaggerated advance press notices, no doubt invited the aspersive criticism they received from the more enlightened reviewers of the day, but, by and large, the critics went all out in their praise of the latest foreign sensation and, when not being condescending or patronizing toward the American pianist, relegated him to a secondary place among concert personalities.

The American male pianist, it is true, often went out of his way to avoid anything that smacked of glamor. He usually wore his hair short, dressed conservatively, tried his best to look and act like an ordinary mortal, and was, on the whole, more modest in his claims.

In the days of William Mason, William Hall Sherwood and Edward Baxter Perry, the important dates and the big money went almost exclusively to the foreign celebrities, as it still does to a lesser extent. The managements, too, seemed to find it more profitable to bow to the myth that the Americans were not a musical people by nature.

Few, apparently, questioned the myth or stopped long enough in their tracks to wonder how a people who flocked to the concert halls and showered its idols with gold could possibly be as unmusical as it was alleged to be. Even Gottschalk, who often winced at the crudity of his audiences in matters of musical taste, expressed surprise in his diary, "Notes of a Pianist", shortly before he died in 1869 at how rapidly the country was becoming a nation of music-lovers.

Tastes, to be sure, were still crude by present-day standards. An operatic fantasia usually got a bigger hand than a Beethoven sonata, but this was true of most European audiences too, as Fanny Bloomfield-Zeisler pointed out in an interview for the *Etude* magazine more than a half-century ago.

Liszt, Rubinstein and Tausig, no less than Thalberg and Gottschalk, heeded, knowingly or unknowingly, Leopold Mozart's advice to Wolfgang that he try to please the public by not neglecting "the popular style which tickles long ears"—a lesson successful performers in every age have been quick to learn. Fortunately, the truly great have been wily enough to manage this without compromising their artistic integrity.

While Mason, Sherwood and Julie Rivé-King, the foremost American pianists of their day, did not disdain to play their own transcriptions, paraphrases and variations on the popular melodies of the time, they were serious musicians rather than showmen. Mason usually wound up his recitals by improvising a badinage on "Yankee Doodle", which he played with one hand, and the hymn "Old Hundreth", which he played with the other. Sherwood regaled his listeners with his concert paraphrase on the American fiddle-tune "Buy a Broom", and Miss Rivé-King sent hers to seventh heaven with her variations on "Nearer My God to Thee".

The first and most important American pianist after Gottschalk was William Mason. Mason was not only a few months older than Gottschalk but survived him by many years. Both were born in 1829, Mason on Jan. 24 and Gottschalk on May 8. Gottschalk died in 1869, Mason in 1908.

It is interesting to note that both Mason and Sherwood, who were Liszt pupils, held Gottschalk in highest esteem. The former maintained that no one excelled the New Orleans-born "dandy" of the keyboard in brilliance of execution or beauty of touch, while the latter claimed that Gottschalk was as great a master of the pedals as any pianist he had heard. Coming from Mason especially, who knew everybody who was anybody in the musical world of his time, this was high praise indeed.

Gottschalk and Mason, although they often disagreed on musical matters, were fast friends. Gottschalk often invited Mason to his home on East 19th Street in New York for a smoking "fest", liqueurs, a tasty repast, some good talk and the promise of "very little music".

Mason at that time (1854) was trying his best to introduce the music of Schumann to this country, which was then totally unknown here, to the chagrin of Gottschalk who chided him for wasting his time on "such unmelodious stuff". Even though Gottschalk could, however, "play the birds off the trees and the heart out of your breast", as the eminent American soprano Clara Louise Kellogg wrote in her *"Memoirs"*, Mason, in his less spectacular way, exerted a far more powerful influence for good in the musical life of this country.

Aside from his pioneer efforts in making the piano and chamber-music works of Schumann and Brahms known here, he was the first to play a solo piano recital in this country. Gottschalk, following the custom of the times, always had assisting artists, singers or other instrumentalists, partake in his concerts. On his return to the United States in 1854, following his years of study abroad with Moscheles, Dreyschock, Liszt and others, Mason made his first tour of the country as a recitalist—without assistants—against the advice of all the leading musical lights of the day, who declared it could not be done.

The life of the touring virtuoso soon palled on him, however, and he found playing the same program in town after town a stultifying experience. Boston born, Mason came from a family of noted educators (his father was the well-known composer of hymns Lowell Mason). As he notes in his fascinating and informative book, "Memories of a Musical Life", he soon discovered that he was a born teacher. Settling himself in New York, his studio in old Steinway Hall became the mecca for talented students from every part of the country, and he taught there right up to the end.

Once established, he soon organized the

(Continued on page 28)



A



B



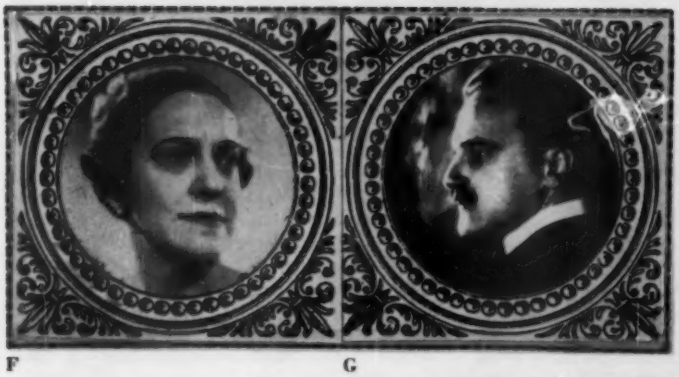
C



D



E



F G



H



I

A. William Mason
B. William Sherwood
C. Ernest Schelling
D. Augusta Cottlow
E. George Copeland
F. Eleanor Spencer
G. Edwin Hughes
H. Olga Samaroff
I. Fannie Bloomfield-Zeisler

American Pianists

(Continued from page 26)

Mason-Thomas Quartet, with the help of the talented and up-coming young violinist Theodore Thomas, who was destined to play a leading role in subsequent years in the musical life of this country. This quartet gave the American premieres of most of the chamber-music works of Schumann and Brahms. During these years, Mason formulated the technical principles embodied in his "A System of Fundamental Technics for Modern Piano Playing", and "Touch and Technic", in which he not only anticipated the modern school of piano playing but gave it its impetus.

Having been close to the Chopin tradition, Mason did not approve of the faster tempos at which that master's works were played by the younger crop of pianists. "The question is", he wrote in the above-mentioned memoirs, "should Chopin be played in accordance with the spirit of the time in which he lived, should the works be played in the tempo in which he played them, or, because electricity has brought about so many changes and has enabled us to do many things much more rapidly than formerly, should Chopin's music be electrified, or, as it seems to me, electrocuted?"

Mason's descriptions and analyses of the playing of Liszt, Rubinstein and the other great virtuosos of his time are among the best of the eye-witness accounts. Equally graphic are his pen portraits of Schumann, Brahms, Joachim, Raff, Wagner, Henriette Sontag, and many others, whom he knew intimately during the course of his long life. Most of the leading American pianists and teachers during the last quarter of the 19th century were his pupils. Among the most prominent were the already mentioned William Hall Sherwood and Julie Rivé-King.

Both began their careers as child prodigies. Sherwood, who was born in Lyons, N. Y., on Jan. 1, 1854, and died in Chicago on January 7, 1911, made his debut at the age of nine. Julie Rivé-King was born in Cincinnati, Ohio, Oct. 31, 1857 and died in Indianapolis on July 24, 1937. She made her first public appearance at the age of six. Like Mason, they were also pupils of Liszt.

Sherwood, after winning recognition in Germany, returned to the United States in 1876. He made several tours as a concert pianist before becoming a member of the faculty at the New England Conservatory. Later he accepted the post as head of the piano department at the Chicago Conservatory, and in 1897 founded the music school there which still bears his name.

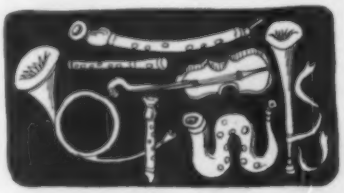
By all contemporary accounts, Sherwood was undoubtedly one of the finest pianists this country has produced. His repertory was immense, and though his hands, like Hofmann's, were small, his playing was noted for its magnificent sweep as well as for its sane and healthy blend of the poetical and the intellectual.

Rivé-King, on the other hand, although she enjoyed an enviable reputation as a Beethoven interpreter, was more typically the 19th-century virtuoso. During the course of her long career she is reputed to have played some 4,000 recitals and concerts, over 500 of which were with orchestra.

The enterprising Kunkel Brothers of St. Louis published a whole sheaf of her transcriptions and arrangements, including the Variations on "Nearer My God to Thee". Among the best are an arrangement for piano solo of the Andante and Finale from Mendelssohn's Violin Concerto, a brilliant fantasia on themes from Bizet's "Carmen", concert paraphrases on the Strauss waltzes "Tales from the Vienna Woods" and "Wiener Bonbons", and a Concert Caprice "Popular Sketches", which is a medley of such favorite airs of the day as "The Arkansas Traveller" and "The Blue Bells of Scotland", and a "Gigue Americaine".

Before moving on to the Leschetizky disciples, one other of the dozen or so Americans who studied with Liszt is worth more than passing mention here—Edward Baxter Perry. Born in Haverhill, Mass., on Feb. 14, 1855, and blind from birth, Mr. Perry was a gentleman and a scholar as well as a pianist, and equally at home on the lecture platform as on the concert stage. In 1885, combining his gifts as pianist and public speaker, he originated the lecture-recital, of which he gave some 1,200 both here and abroad. He was also a prolific writer, having contributed over 300 articles to various magazines and musical journals. He was the author of two best-selling books, "Descriptive Analysis of Piano Works" and "Stories of Standard Teaching Pieces", which are still of value to the student.

Mr. Perry was one of the first to realize the potentialities of the phonograph and to



predict with reasonable certainty its future impact on the musical scene. After making some experimental Edison cylindrical records and listening to them through earphones, he wrote a lengthy article for *The Etude*, about 1888, chiding for their lack of foresight his fellow musicians, who then regarded the "little machine", as he called it, as a passing fad or as a threat to their existence.

Painting a rosy picture for the future, Mr. Perry predicted that the concert hall and the peripatetic performer were alike doomed to disappear. The artist of the future, he wrote, could record his entire repertory at his leisure in the privacy of his own home. After due processing, these could be sent to any place on the face of the globe. Pupils would no longer have to travel to distant centers to study with the master teachers. This could all be done via the phonograph.

In time, he also pointed out, the phonograph would prove to be the greatest boon to music itself and would as well assure immortality to the performing artist. Fortunately for him, Mr. Perry did not see the future in all of its ramifications so far as the record business in the mid 1900s is concerned. The word "deletion" was still a good way off and "immortality" had not yet acquired its hollow ring. It is often hard enough to get hold of one of yesterday's recordings today, let alone dream of finding one of Mr. Perry's.

With the advent of Paderewski, a new generation of American would-be pianists flocked to Vienna to study with the great Leschetizky. The first and foremost of these was Fanny Bloomfield-Zeisler, whom Lescheitzky called "my electric wonder".

Although Fannie Bloomfield was born in Silesia, Austria, on July 15, 1863, she was always looked upon as an American pianist. Chicago was her home from the age of two until she died there on Aug. 21, 1927. She received her early training from Carl Wolfson, who taught most of the Windy City's budding geniuses, including Eleanor Spencer, Augusta Cottlow, Myrtle Evlyn, and Richard Buhlig, to name a few who rose to pre-eminence as concert artists. (Chicago, it is interesting to note, produced more celebrated American pianists in the last decades of the 19th century than any other city in the country.)
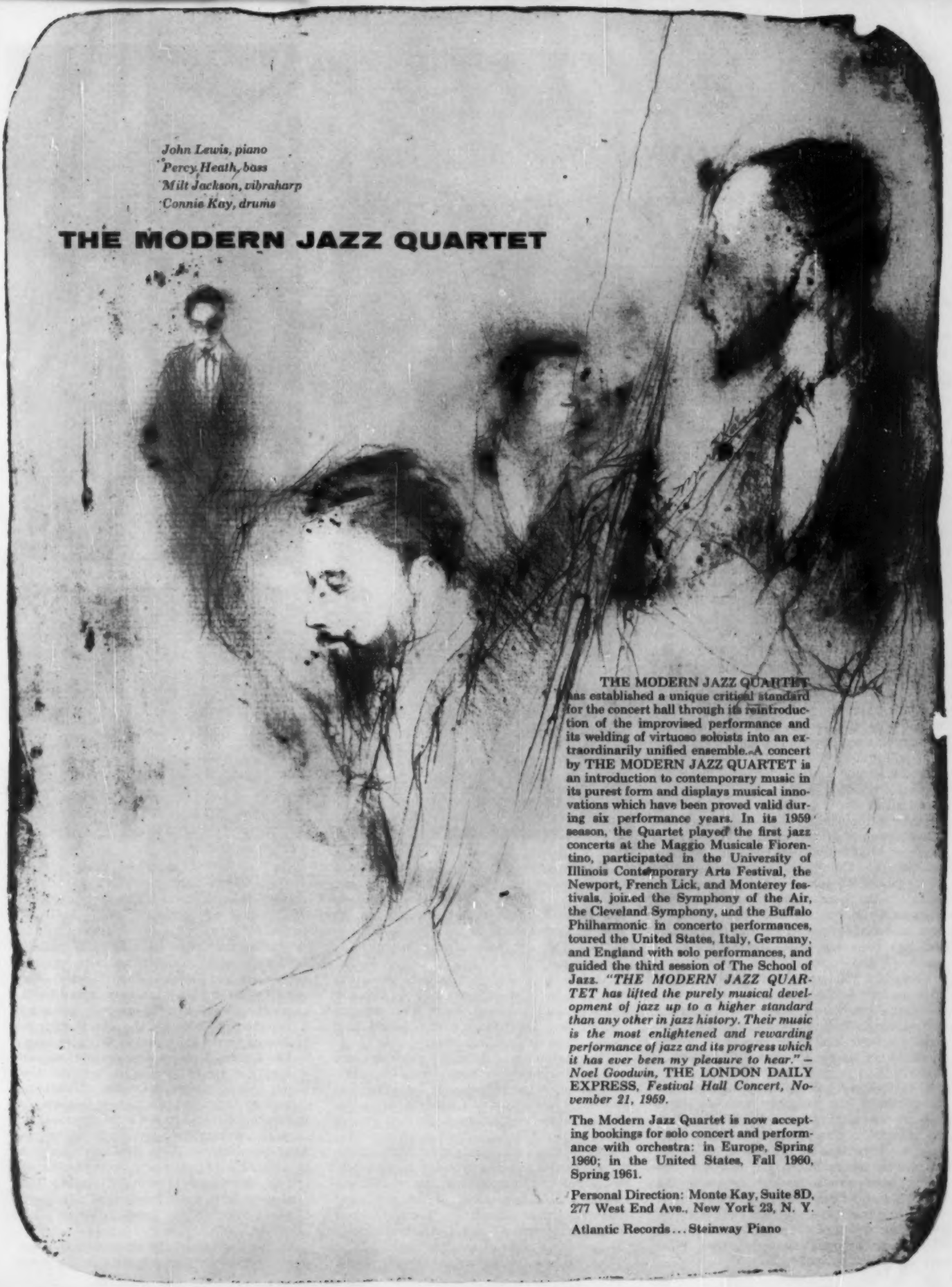
Following her debut in Chicago at the age of 12, and a brief career as a child prodigy, Miss Bloomfield studied with Leschetizky for five years before returning to the United States in 1883. She toured this country and Europe repeatedly for many years. Her striking beauty and pleasing stage presence earned her the sobriquet "The Sarah Bernhardt of the Piano". Critics hailed and acclaimed her as "America's greatest pianiste". She was, according to those who knew her and had heard her during her last appearance in New York, one of the leading Mozart interpreters of her time.

Of Leschetizky's many American women pupils, aside from Fannie Bloomfield-Zeisler, Ethel Newcomb and Eleanor Spencer were perhaps, the most brilliant. From 1904 to 1908, Miss Newcomb was Leschetizky's principal assistant. In her book "Leschetizky As I Knew Him", published in 1921, is brought vividly to life not only the man but the whole fabulous era in which he reigned as the leading piano teacher of his time—that is, until his death in 1915.

She tells us that Leschetizky advised his students to study like Fannie Bloomfield-Zeisler, who, when she had anything to learn, squeezed the last ounce of juice out of it as though it were a lemon. Miss Newcomb also reminds us that Leschetizky added his own 11th commandment to the decalogue: "Thou shalt not be stupid". While Leschetizky did not attempt to make "a silver goblet out of a pewter pot", in the words of his biographer, Annette Hullah, he realized that the world was made for the ordinary man, not the genius, and so tried his best to cultivate whatever gifts his pupils were endowed with. Miss Newcomb, as those of us who heard her in one of her last and all too infrequent recitals in New York in the early 1920s can testify, was exceptionally endowed with all the gifts that make for great piano-playing. After her return to this country, Miss Newcomb opened a studio in New York and played an annual recital each year from 1912 to 1917, and sporadically thereafter until she retired to her native Whitney Point, N. Y., where she was born in 1879. Until shortly before her death last July 4, Miss Newcomb continued to give monthly private Saturday night musicales in her home.

A Mason, as well as a Leschetizky, pupil, Chicago-born Eleanor Spencer made her debut with the London Philharmonic in 1912, and her New York debut the following season. She immediately established herself as one of the leading young pianists of the day. Unfortunately, at the height of her career, Miss Spencer lost her hearing and was forced to retire from public life. After a long absence

(Continued on page 168)



John Lewis, piano
Percy Heath, bass
Milt Jackson, vibraharp
Connie Kay, drums

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A PUNCTUATION OF PERSONALITIES

American Modern Dance in the 1950s

By Doris Hering

On New Year's Day of this year, the Bell Telephone Hour presented a survey of the styles in entertainment that the United States is now exporting to Europe. When it came time for the dance offering, the master of ceremonies, Dave Garroway, began his introduction with the following remark: "As we hustle out of one decade and peek into the next, it's hard to realize that the revolution in dancing which Americans sprang on the world has taken place in the last ten years."

He went on to say that until the 1950s, American dancers did not have much to export. And then, by way of proving our contemporary dance vigor, presented Gene Nelson, Taina Elg, Jacques d'Amboise and Allegra Kent in an art-museum episode (to music from a Disney film). The choreography had to do with a pair of "regular guys" who festooned a statue with their caps and lunch boxes; met two girls; cavorted with same. The girls left, and the fellows scooted after them with the sliding run made memorable by the three sailors in Jerome Robbins' "Fancy Free" (a ballet which, incidentally, pre-dates Mr. Garroway's "revolutionary" fifties).

In other words, Mr. Garroway did not have much of a point. For one thing, he forgot that during the forties, the war prevented Europeans from applauding American dance. And, unfortunately, the ballet he was called upon to introduce could not have been less original.

But all of this is not Mr. Garroway's fault. He lives in the world of television. And, with the exception of a few expository programs by Agnes de Mille and Gene Kelly, specially commissioned (by Omnibus), television has tended to lag about 15 years behind concert dance (which is the fountainhead of creativity and experimentation in American choreography). And the Broadway musical theatre for the most part lags about ten years behind the concert world.

There is a valid reason. Both of these are mass media — television even more so than Broadway. And so, appealing to a minority and working slowly, painstakingly and probingly, are both luxuries inimicable to the expenditure of large amounts of production money.

The digging and the suffering and the chance-taking, the gaucherie and sometimes transcendent beauty, have to be left to the concert dancers. They work on infinitesimal budgets. They support themselves mainly by teaching or by an occasional television stint on the more serious low-cost programs like "Look Up and Live" and "Camera".

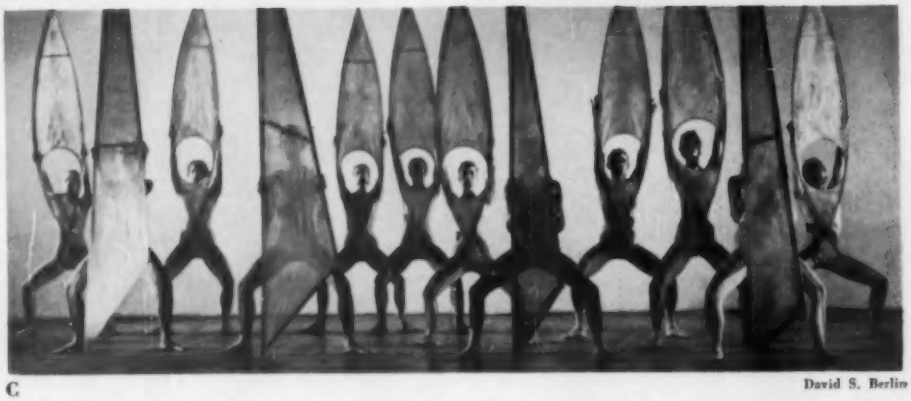
And it is to these artists that one must look for the true nature of dance in the past decade. Who are the important choreographers? What have they been saying?



A Gloria Bramfman



B John Lindquist



C David S. Berlin

Before looking at the individuals, the personalities who have punctuated the landscape, it might be well to accept an over-all pattern that seems eternally to impose itself on the arts. It is the cycle of renaissance-baroque-rococo. The arts seem always to evolve in that order.

At some point there is a huge surge—a sort of adolescence—when function (what the artist wants to say) overrides form (the ways he says it). It is sometimes a clumsy period, with feeling constantly spilling over.

The renaissance in American modern dance took place roughly between 1925 and 1935. It was the period immediately following Isadora Duncan (who was a pre-renaissance figure — a lone and lonely voice in a rococo period).

Like Frank Lloyd Wright in architecture, the renaissance leaders in modern dance boldly proclaimed the doctrine of form - follows - function. Enduring works of that era were surely Martha Graham's "Frontier" and "Primitive Mysteries" and Doris Humphrey's "Shakers" and "Life of the Bee".

The baroque in American concert dance extended roughly from 1935 to 1950. (It must be remembered that none of these periods is rigidly demarcated. Each one bears strong traces of what preceded and what is to follow.)

The baroque might be likened to maturity in the life of a human being. It is the time when form and function are in balance—when what the artist has to say is measured by the technique to say it. The modern dance had a rich baroque period. The effects of it are still being felt in ballet and in the mass media.

For Martha Graham and Doris Humphrey it meant a greater variety of texture. Costumes became more sumptuous. There were interesting functional sets. There was song or the spoken word. And the technique loosened, became less turned-in, less rigid, less percussive. Notable were Miss Graham's "Letter to the World", "Appalachian Spring", "Errand into the Maze" and "Herodiade". And for Miss Humphrey there were "Passacaglia", "Trilogy", "Lament for Ignacio Sanchez Mejias", and "Day on Earth".

During this period, the abstraction and non-objectivism already so prevalent in the visual

A. Midi Garth

B. Merce Cunningham and Carolyn Brown in Mr. Cunningham's "Suite"

C. Alwin Nikolais' "Allegory"

D. Merle Marsicano

E. Sophie Maslow's "The Village I Knew"

F. Erick Hawkins and Barbara Tucker in Mr. Hawkins' "Here and Now with Watchers"

G. Anna Sokolow's "Rooms"

H. Pearl Lang in "Rites"

Photos with exception of E. and F. Courtesy of Dance Magazine.



D



E Robert L. Perry



F Mike Cuesta



G Matthew Wysocki



H

arts was only beginning to take hold in the dance. It was, instead, the period of dramatic dance, with often a strong socially conscious undercurrent. Sophie Maslow's "Folksay" and her endearing "Dust Bowl Ballads", Jane Dudley's "Cante Flamenco", Anna Sokolow's "Mama Beautiful", Helen Tamiris's "How Long Brethren", and Jose Limon's "La Malinche"—these were some of the socially orientated offerings of those years.

And in the field of dramatic dance from more wide-ranging sources were the works of Valerie Bettis and Nina Fonaroff. With an equally fine background in music, painting, and theatre, Nina Fonaroff brought true sophistication to works like "Of Sondry Wimmen" and "Lazarus". And Valerie Bettis produced two minor masterpieces, "Yerma" (based upon the Garcia Lorca play) and "As I Lay Daying", a dance-drama that knowingly revealed the heart of the Faulkner novel upon which it was based.

Among the other lyric artists, who were later to veer off in another direction, were Sybil Shearer, Merce Cunningham, Jean Erdman, Iris Mabry, and Katherine Litz. Miss Erdman's trio, "Daughters of the Lonesome Isle", to an early (in what might be called his "lyric period") John Cage score, had the delicate formality that one might encounter if three statues from ancient Crete were suddenly to melt into movement.

Mr. Cunningham's bitter solo, "Root of an Unfocus", gave one the feeling of viewing one's own soul through a telescope. Miss Shearer was at that point able to evoke with a few evanescent gestures, like drops of rainwater upon a pond, unforgettable images like a factory worker losing his identity to a machine ("In a Vacuum") or a lone woman in a garden become one with the trembling foliage about her. And in so doing, Miss Shearer seemed to be opening up a new and uniquely suitable language for the dance—one in which there seemed to be no barrier, no restricting and identifying body-outline, between the dancer and her world. Of the four, she seemed to be the most intuitive, the most adventuresome. The ensuing decade has placed her in the balance.

To continue the analogy of periods in a human life, the rococo might be likened to post-maturity. It is the time when form outweighs function, when the way of saying something—the techniques at one's command—may outstrip what one has to say. This is the period of virtuosic embellishment.

It is a difficult time for the young artist. For he cannot be swept along on some new emotional current, as he can be in a renaissance era. He is in a period essentially inimicable to new search. And so his search has to be very much his own—and often painfully isolated.

We shall only briefly discuss the works of Martha Graham and Doris Humphrey during the fifties. It is the younger artists with whom we are more concerned.

After a disquieting lull, which included such truly rococo works as "Gospel of Eve", "Eye of Anguish", and the first version of "The Triumph of Joan", Martha Graham has emerged within the past three seasons with "Clytemnestra" and "Episodes". The first occupies a full evening. The second is the first section of a two-part work shared with George Balanchine and done at the invitation of the New York City Ballet. In both, Miss Graham achieved a ritual dimension for the dance—not ritual in the sense of the Western church, where form has obliterated function, but in

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YUGOSLAVIA
a new musical world

by Everett Helm

To understand the present state of music in Yugoslavia, it is essential to know something of the country's history. For centuries the territories forming present-day Yugoslavia belonged first to one foreign country, then to another—to Turkey, Greece, Italy, Austro-Hungary and Bulgaria. Turkey, which as recently as 1912 still possessed large chunks of the country, systematically suppressed any attempts to create a cultural life along Western lines. In those northern and western parts of the land that were under Austrian domination, the Germanic influence prevailed and is still noticeable today. And in Istria and the Adriatic coastal regions (Dalmatia), it was Italian influence that predominated.

Wars and devastation make up the tragic history of Yugoslavia, in which various ethnic groups have been engaged since time immemorial in a struggle for sheer existence and for the preservation of their identities. Small wonder, then, that until very recently parts of the country remained cultural deserts. Precisely these conditions, however, served to encourage and strengthen folk art in its various forms—particularly music and dancing, which are of extraordinary interest and vitality even today.

In the course of the present century, things began to change for the better in Yugoslavia. Turkish and Austro-Hungarian domination ended, and a national consciousness, long latent, developed rapidly. Musical organizations (choruses, orchestras, operas) were established, and music education was expanded. In Belgrade, for instance, the first permanent opera company was founded in 1920, the Belgrade Philharmonic Society in 1925, and the Academy of Music in 1937. The Second World War, bringing with it widespread destruction, German occupation, and continuous fighting between the Germans and the Partisans, brought this development to a temporary halt.

At the end of the war, Yugoslavia was reconstituted as a Federal People's Republic comprising six constituent republics: Serbia, Croatia, Bosnia and Herzegovina, Slovenia, Macedonia and Montenegro. One of the leading principles of the new regime has been to encourage the arts, not only in the main centers but also in the more backward regions, and it is amazing what has been accomplished in a short time.

At Skoplje, the capital of Macedonia, for instance, there was practically no cultural life before the war. Today there is an opera, a theatrical company, a ballet and a symphony orchestra — not to mention a public music school, a folklore institute, and a very active radio station. A similar situation exists on a smaller scale in the backward republic of Montenegro. In connection with the over-all program for improving general education, four music schools now exist in Montenegro, and for the first time in its history the capital city of Titograd has an active musical life, of which the center is Radio Titograd.

All this may sound somewhat academic and abstract, but with first-hand contact the dry facts come to life in a very real way. Thanks to the Union of Yugoslav Composers, I have been able to visit various parts of the country, hear an enormous amount of contemporary and folk music, meet and talk with the leading composers, conductors, educators, critics, and musical organizers, and generally get the feel of the land. Everywhere, I met with the utmost cordiality and a live interest in the music and musical life of America and other Western countries. Discussions, which sometimes brought out the most contrary opinions among the Yugoslavs themselves, were open and "unrestricted". In the arts, at least, there is no party line which must be followed. Quite to the contrary, I found a keen interest in all new developments and a desire to keep abreast of them.

At the moment there are two diametrically opposed views of what course Yugoslav music should follow. On the one hand are the "folklorists", who believe that native composers should make use of the rich heritage of their folk music and incorporate elements of it into their compositions. Others, however, feel that this approach leads to musical provincialism and advocate a "European" or "universal" style, free of local and regional references. Still others are of the very sound opinion that the *means* are of secondary importance and that both points of view are justified to the extent that they produce music of high quality.

It is entirely natural that in a new country, which is not yet a country in the way France, Germany or Italy is, these questions should be of particular interest. The problem is complicated by the fact that there is really no such thing as a Yugoslav; instead there are Serbs, Croats, Slovenes, Macedonians, and so forth, among whom the differences of language and cultural background are almost as striking as the similarities. Even within each of the six republics that make up Yugoslavia, regional differences are marked. The folk music of western Macedonia, bordering on Albania, for instance, is quite different from that of those southern parts of Macedonia near the frontier with Greece.

So the folkloristic approach to composition carries with it the danger of falling into musical dialects that have only local significance. Adopting a "universal" style, on the other hand, could lead, it is feared, to a complete loss of national identity. The ideal remains, naturally enough, the music of Béla Bartók, in which national elements are completely integrated into a style that transcends nationalism. But how often in a century does a Bartók come into the world? The folk-music question remains acute, and each composer will resolve it in his own way, according to his own lights.

I heard a great deal of interesting music—live, on records, and on tape—during my visit to Yugoslavia. Much of it had some connection, immediate or remote, with folklore, perhaps because I heard more music by older, established composers than by the younger generation, many of whom are experimenting with more "abstract" and advanced styles.

A number of works left strong impressions: M. Vukdragovic's conservatively cast but extraordinarily beautiful Second String Quartet, integrating Serbian elements into an unpretentious style; M. Ristic's original Symphonic Variations, having no apparent connection with folk music; the willful and curious "Songs of Space" by L. Maric, Yugoslavia's only woman composer, in which tonality is treated with considerable freedom; D. Radic's amusing "13 Sketches" for small chorus and chamber orchestra, in which (as in the works of many other younger composers) the influence of Stravinsky is pronounced; the remarkable Variations for Orchestra by the gifted 25-year-old P. Despali; P. Ramovs' Chorale and Toccata for Orchestra, making telling use of

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music and sound

onward with STEREO

By Edwin S. Bergamini

In the past 11 years the long-playing record has made more music available to more people than ever before. This was not merely a matter of re-recording and re-re-recording the Tchaikovsky First Piano Concerto and the Dvorak "New World" Symphony. When new music—music new to these many thousands of people—was offered them in this convenient recorded form, worthy pieces were recognized and warmly received.

But just as the LP disk brought us expanded musical horizons, it has developed a more acute ear for sound and, consequently, a desire for the improvement of this sound to the most lifelike degree possible. The growing sound-consciousness of the American public has proceeded hand in hand with technological developments in the high-fidelity industry.

The biggest new development since the LP record is stereophonic sound. The first stereophonic medium to hit a truly mass market was the stereo disk, which started being released in quantity in the fall of 1958 and which a year later found over 40 labels putting out some 2,000 releases.

The principle of stereo sound is simple. Two sound-channels are recorded on tape and then transferred to commercial stereo tapes and disks. The chain of recording is from microphone to recording amplifier to tape. The reproducing chain in the home feeds sound from the commercial disk or tape through the reproducing amplifier to the loudspeaker. In the case of stereo the microphones, amplifying circuitry, loudspeakers, etc., must be doubled, each serving a separate channel, with a certain natural overlapping between channels, the way our ears hear a live performance. The reproduced result is sound that has a certain directionality, left and right, and a lifelike depth that at its best makes for smoother and more convincing listening than one normally experiences with single-channel, or monophonic, recordings.

At this stage it is clear that people are changing to stereo, either by buying new equipment or converting their old sound systems, but that the change is taking place more slowly throughout the country than people who live in metropolitan areas and are already acquainted with stereo might think. Many people know stereo only by name. They have heard the term stereo or stereophonic, but they do not really know what it is.

Whether people have not heard of, do not like, or are indifferent to stereo, or cannot afford it, they will have to recognize its importance eventually. Too many manufacturers of records and sound equipment have invested heavily in this new sound medium, and there has been enough consumer response to provide minimum sustenance for the disk companies' resolve to go ahead and make it a necessity for everyone else.

To be sure, stocks of monophonic LP's exist; big stocks they are, too. And many of the new records released each month are being issued in both mono and stereo versions. There are even a few new mono-only releases. But the day is not far off when virtually all issues will be stereo. The only mono material offered will be, most likely, of special interest—interest overriding its less-than-the-latest type of sound. In September, Columbia gave us such a record featuring the pianist Sviatoslav Richter; the interest attached to *any* recordings by this remarkable Soviet artist could be predicted to outweigh, far outweigh, any demurrers as to its strictly monophonic sound, in this case the recording of a public recital of two years ago.

Also, there most likely will continue to be, from time to time, releases of important performances by great artists of the past— Toscanini, Rachmaninoff, Caruso, Landowska—where the sound is frankly dated. One would hope that Angel's skillfully processed retrospective "Great Recordings of the Century" series will continue, as well as reissues on the inexpensive Camden, Harmony, Richmond, and Whitehall labels. Here it should be pointed out that the continuance of occasional releases of important older performances may well depend on letters to disk concerns requesting such releases—and specific releases. In terms of percentage there is a minority interest at stake here. The "longhair" music-lover, never much of a letter-writer, would do well to reform his ways if he wants favors to his minority taste to continue.

What of the listener who has not yet bought his stereo system, who wants to start buying stereo disks while still enjoying his non-stereo collection? The secret lies with the pickup cartridge, that small device in the head of the phono arm into which the needle fits. What he needs to know is that stereo pickups can play both mono and stereo records (note the one-way street: mono pickups cannot play stereo disks without damaging them). Then, when he does convert to a stereo system (with two amplifiers, two speaker systems, etc.), he can use the same pickup cartridge, with a slight wiring change.

It goes without saying that the stereo pickup cartridge alone will not make either type of record sound stereophonic. It simply enables the listener to play both kinds—and the best stereo pickups are of excellent quality. When conversion to a complete stereo system is made, the owner is "in business" to play both kinds of records. The chances are that the mono disks played on the system will sound better than ever because two speaker systems are used instead of one. (Many people will be discovering for the first time what some audiophiles discovered even before there was stereo: that music sounds well when it emerges over two speaker systems. Ambiophony, or the illusion of being in a good concert hall, is described by hi-fi experts as being as important to our enjoyment of music as left-right directionality. Two separated speaker systems are the key to this quality.)

Commercial pre-recorded tapes were first made available to the consumer in the 1950s, with the stereo form emerging several years ago. The high prices attached to these commercial tapes prevent popular acceptance. Now technical improvements have allowed pre-recorded tape to compete in price with disks. Stereo tape is being offered in two forms. One, a plastic cartridge with the tape wound inside, needs only to be placed on a special machine which makes playing the tape cartridge perhaps even easier than playing a disk. Mrs. Housewifely can press a button, and away it goes. For those who do not mind threading tape—and thousands of tape-recorder owners know how—pre-recorded open-reel (or "reel-to-reel") tape is available. Soundwise, it probably will always be that much better than its cartridge cousin; there are technical reasons for this. (Comparing stereo disk and tape cartridge sound, it is nip and tuck at the moment.) Tape machines of different types can be incorporated into an existing stereo system.

What do we find in the stereo catalogues?

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Soloist with New York Philharmonic
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R.P., The New York Times

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J.S.H., New York Herald Tribune



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Deutsches Volksblatt, Stuttgart, (Germany)

". . . the Met basso's convincing acting, excellent enunciation and rich, deep voice made him the central figure whenever he appeared."

L.D., The Salt Lake Tribune

"Lorenzo Alvary as Baron Ochs, chief joy of the work . . . knows his way in the part completely, adds to sound vocal delivery much comic finesse . . ."

H.R., Houston Post, Feb. 3, 1959



With the Metropolitan Opera:

"Lorenzo Alvary's Leporello is a memorable comic characterization, full of droll detail but without distracting "hamming", with a vocal delivery to match—an adroit mixture of the humble, sly and mischievous."

J.K.S., The Minneapolis Star

With the San Francisco Opera:

"Lorenzo Alvary portrayed a Leporello who was playful but not malicious, subjugated but not servile. He aschewed the vulgar clowning . . . remained in character in both solos and ensembles, and his rapid parlando served both musical and dramatic purposes. I would rank him with the best of the Leporellos I have seen."

P.G., Los Angeles Examiner

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Seymour Rachlin,
Chicago Trib., July 20, 1959



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—Metz Gazette (Alsace), May, 1959

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—Cassidy, Chicago Tribune, Feb. 9, 1959

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—Frankenstein, San Francisco Chronicle, Feb. 6, 1959

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—N.Y. Herald Tribune, Feb. 12, 1959

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—Le Figaro, Paris, Jan. 23, 1960

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—Le Monde, Paris, Jan. 21, 1960

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(Headline), N. Y. Times, Oct. 22, '59

"He established himself as one of the superior American pianists. He has one major asset not shared by all his colleagues—he is able to communicate musical excitement."
Harold C. Schonberg N.Y. Times

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Allan Hughes, N.Y. Herald-Tribune

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SAN FRANCISCO (San Francisco Opera, *The Nurse* in "Die Frau Ohne Schatten") "Added another triumph to her mounting record of successes . . . the voice is a phenomenal one." —*Los Angeles Mirror-News*

LONDON (Covent Garden, as *Brangaene* in "Tristan und Isolde") "Great singing . . . Dalis is, indeed, a find: here is a rich, full voice, produced without fear or hesitation or inhibition." —*Music and Musicians*

BERLIN (In Recital) "There are few singers on the recital stage who can create the effect Irene Dalis does . . . The concert was a triumph for her magnificent alto voice." —*Nacht-Depesche*

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"... NO WONDER THAT THE HOUSE WENT QUITE WILD" *N. Y. Herald Tribune*

"PHENOMENAL PIANIST ... HIS TALENT IS ENORMOUS" *Chicago Daily News*

"... HAS ALL THE TECHNIQUE IN THE WORLD, AND A BRILLIANT, COMMANDING, INFECTIOUSLY SPIRITED WAY OF PLAYING THE PIANO." *San Francisco Examiner*

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—Howard Taubman, The New York Times

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—Cyrus Durgin, The Boston Daily Globe

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ERIC FRIEDMAN

"Exciting"

"Brilliant"

"Superb"



FOUND: ANOTHER VIOLIN PRODIGY

Eric Friedman, who appeared last night in recital at the National Gallery, is the most exciting young violinist I have heard in years.

Here is a youngster—I understand he is still in his teens although he looks as if he were in his middle 20s—who has a technique so spectacularly sure that one name, that of Jascha Heifetz, immediately springs to mind. But instead of Heifetz's diamond-like brilliance, there is an incandescence in his playing as extraordinary as his complete and easy command over the fiddle.

Mr. Friedman did not play a program calculated to rouse great enthusiasm in veteran concert-goers. An unaccompanied Bach sonata, the Fauré A major sonata and the Chausson Poème, all in one pot, do not look very promising.

Nevertheless, the affair turned out to be a genuine event.

Rarely have I heard the Fauré read with such conviction, sweet purity of tone and lovely phrasing. The Bach G minor sounded easy and natural, just as if there weren't the slightest problem in the world in it. And the Chausson, a piece which is very difficult to avoid calling saccharine, was somehow imbued with a strength and an inevitability that, in cold recollection, seem impossible. So far as I can tell Eric Friedman is in a word, a sensation.

Keep the name in mind. You will be hearing it again.

The Evening Star,
Washington, D. C.
Nov. 23, 1959

IN RECITAL

"Friedman Triumphs at Ebell"

Concert violinists do not play miniature violins, the kind youngsters learn to play when their limbs are still small. But when American violinist Eric Friedman, 20 years old, well over 6 feet tall, came upon the stage of the Wilshire Ebell Theater last Wednesday night for his Los Angeles debut, the contrast in size made his beautiful violin look like a miniature.

This optical illusion was quickly dispelled, however, for Friedman immediately established himself as being an artist of serious intent and a musician of aptitude, taste and superb schooling.

His technique for such compositions as the Tartini Variations on a Theme by Corelli (arranged by Francescatti); the Sonata in G Minor by Bach (for violin alone), and the Sonata in A Major by Fauré was nearly all-encompassing. Notes played high on the E string were tonally accurate and rich in texture. Passagework in some of the Corelli variations was astonishingly facile.

Friedman will doubtless soar to great heights as a soloist.

After intermission, the violinist gave an appropriately sensitive and impassioned reading of the Poème, Opus 25, by Chausson. What a gorgeous, high, rapid, smooth-as-velvet trill Friedman produced at the work's conclusion!

The "Hora Staccato" by Dinicu and "Sea Murmurs" by Castelnuovo-Tedesco (both compositions in settings by Heifetz) were further program additions. I do not recall ever seeing and hearing so many rapid staccato notes played on one bow as the violinist played in the "Hora Staccato." "Sea Murmurs", a short but enchanting piece, was richly sonorous, but delicate. A Paganini caprice for violin alone and Ravel's "Tzigane" concluded the program.

Jack Maxin was the able piano accompanist.

Herbert Donaldson, Los Angeles Examiner, Jan. 15, 1960

WITH ORCHESTRA

"The young soloist, ERIC FRIEDMAN, who is only 19, has all the technique required for this difficult assignment (the Tchaikovsky Violin Concerto). He accomplished the rapid passages with the speed and grace of an expert and was always ready for the next start. His rhythmic sense was reliable and he never left his listeners in doubt about any of the exacting figures of the score. It was in the Andante that we caught a glimpse of what the future has in store for this talented young musician. The refinement and beauty of his tone and the perfect proportions of his concept of the lovely music gave ample evidence of his musicianship. Then, we were off again on the brilliant virtuosity of the last movement after which there were five recalls."

The Providence Journal, April 8, 1959

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"OLEGNA FUSCHI

CAN BE ONE OF THE GREAT WOMEN CONCERT PIANISTS OF THE CENTURY"
—Roger Dettmer, *Chicago American*, Aug. 13, 1959

"MISS FUSCHI MAY WELL BE ON THE WAY TO BECOMING THIS COUNTRY'S LEADING WOMAN PIANIST."
—Don Henahan, *Chicago Daily News*, Aug. 13, 1959



"Miss Fuschi performed a demanding program. Her performance of the Mozart sonata was ENCHANTING, but prompted the foreboding thought that anyone who could play Mozart with such GRACE, DELICACY, SENSITIVITY AND REFINEMENT would probably not be equal to the rough and ready work of the "Appasionata". But the forebodings were wrong. The "Appasionata" had INTENSITY and POWER. The final section of the program gave Miss Fuschi an opportunity again to display what is perhaps the most interesting aspect of her talent, her WIDE RANGE OF DYNAMICS, the RICH VARIETY OF TONAL COLORING at her disposal and the SHEER MUSICALITY of her playing. Uppermost in her mind at all times, apparently, is the fact that the pianist's objective is to make music rather than to stupefy or deafen the listeners. She can turn a musical phrase with RARE ELEGANCE. HER PLAYING IS DEFT, POLISHED AS TO DETAIL, AND REMARKABLY FREE FROM AFFECTATIONS AND MANNERISMS."

—John Briggs, *The New York Times*, Feb. 2, 1959

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As Figaro in "Barber of Seville", Connecticut Opera Ass'n.
As Count di Luna in "Trovatore", Fort Worth Opera Ass'n. Re-engaged October 1960, New Orleans Opera Co.
As Tonio in "Pagliacci"—As Alfio in "Cavalleria Rusticana"—As Count di Luna in "Trovatore"

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PROVIDENCE TIMES, JAN. 6, 1960

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Herald Tribune

"A song recital of distinction. He revealed three assets: A fine bass-baritone; sensitive interpretation; and intelligent artistry."

Journal American

"There was not one place on the program where Gramm failed to impress with his thoughtful musicianship."

The Times

SAN FRANCISCO

"His voice is handled with the ease, suppleness and impeccable intonation of a master cellist to say nothing of perfect diction and magnificent interpretive insight."

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The Press

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The News

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Jacques Klein, of Brazil, Plays Piano Debut Here

NEW YORK HERALD TRIBUNE, NOVEMBER 9, 1959

By Lester Trimble

Alert, all music-lovers, orchestras, impresarios, and recording companies. One of the finest concert musicians of our time made his debut with the New York Philharmonic yesterday afternoon.

His name is Jacques Klein. Only twenty-nine years old, and a native of Aracati, Ceara, Brazil, he played the Rachmaninoff Concerto No. 3 for Piano and Orchestra in a manner which left no doubt in at least one mind that here is a musician ranking with the very top figures not only of his own generation, but of the generation which precedes him.



More than once, the name of Emil Gilels came to mind, not because Klein is a copy of the Russian virtuoso, but because he shares with that pianist a certain quality of firm masculinity, of young twentieth-century vigor coupled with interpretive warmth, which one too seldom hears on the concert stage. It is a quality which suits our period, and has no inbuilt limitations. Maturity of mind and feeling are there, a clearness of idea which can bring Romantic masterpieces to our ears minus the thick plush that clogs, and, at the same time, can give warmth and heart to contemporary masterworks which sound brittle or cold under less feeling approaches.

There is no dearth of virtuosi these days. We have older ones of the bravura school and of the more intellectual, introspective sort. We have young ones by the score—mostly neglected, unfortunately — who are brilliant technicians and good thinkers. But for one reason or another, few of the younger generation have yet really grown to interpretive manhood. They are boys, and one listens to them always with reservation and in the hope that they will mature.

But Jacques Klein is an adult. He takes hold of a theme with firm, assured hands and moulds it not only into the shape and ambience that the composer intended, but into a statement of his own viewpoint and personality. No I. B. M. machine could have told what special things were happening from note to note in the first movement of the Rachmaninoff, but even in the simple melodic statements in octaves, the stamp of a philosophy and an interpretive personality were unmistakable. Rachmaninoff sounded like a more weighty and up-to-date composer than one could have imagined him to be. He spoke in clear, sincere terms. And to bring Rachmaninoff up to date, without violating his esthetic, is no mean trick.

Klein, who numbers among his teachers the late William Kapell and among his honors a first prize (1953) at the international competition in Geneva, is not a bravura pianist, but he is a very large-scale one. He is not an "intellectual," but intelligence speaks through him at every instant. Perhaps it will best describe his playing if one says that it is warmer than Gilels', and less brilliant and mechanistic in a purely technical sense. It is more adult and individual than Cliburn's, displaying a larger emotional scope and a less meticulous technique. He is a more satisfying interpreter than either of those immensely distinguished musicians. And that is saying a lot.

As if the excitement of Mr. Klein's debut were not sufficient for one afternoon, the audience learned after conductor Eleazar de Carvalho's fleet reading of the Kabalevsky Overture, "Colas Breugnon," that the author and several of his fellow Russian composers, who are visiting this country, were in the audience. They must have been pleased at the overture's performance and reception, as well as at the Rachmaninoff Concerto.

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ROBERT LAWRENCE



PHOTO: LOTTE JACOBI, N. Y.

"There was authority and excitement in Mr. Lawrence's leadership. . . . He was in thorough command and led with flexibility as well as drive. . . . Mr. Lawrence deserved full marks for keeping it vibrant."

HOWARD TAUBMAN, NEW YORK TIMES, JANUARY 13, 1960

"Robert Lawrence, whose gallant pinch-hitting for the ailing Sir Thomas Beecham saved the day for the first portion of the opera, repeated the feat last night. The orchestra followed Mr. Lawrence readily and precisely, and since the conductor was enthusiastic and in an expansive mood, the performance was full of zip."

PAUL HENRY LANG, NEW YORK HERALD TRIBUNE, JANUARY 13, 1960

"Robert Lawrence was called upon to take over, the result being a remarkably controlled and affectionate reading by one of the most ardent Berlioz crusaders of our time."

LOUIS BIANCOLLI, NEW YORK WORLD-TELEGRAM AND SUN, JANUARY 13, 1960

"Robert Lawrence is a Berlioz fan, wholly competent to take over. . . . His position as pinch hitter could hardly be considered enviable; nevertheless, he pulled off more than just a reading of the score. The orchestra met the climaxes head on."

MILES KASTENDIECK, NEW YORK JOURNAL-AMERICAN, JANUARY 13, 1960

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THEODORE LETTVIN

"AMONG THE FRONT RANK OF AMERICAN PIANISTS"

—HAROLD C. SCHONBERG, THE NEW YORK TIMES



PHOTO: SYLVANN CARTZ, N. Y.

Baldwin Piano

"POETIC INSIGHT ADORNS RECITAL BY LETTVIN"

"Few artists establish as complete communication with their audiences upon the moment of their opening notes as did Theodore Lettvin last night.

"With the soft, unanchored notes of the B Minor Intermezzo of Brahms, Lettvin led his listeners into one of those great last works in which the composer was writing his most mature and often his most profound ideas. The playing plumbed every shade of meaning in the music and gave it to us with a poetry that matched the music's loftiness.

"This kind of insight was one of the elements most constantly apparent throughout a recital that dwelt on music by notedly poetical composers, Schubert, Chopin, Brahms and Liszt. The eminent level of the entire recital would lead to an entire article on almost each of the works performed, discussing the musicality with which they emerged, though often in ways not usual.

"It was an evening in which Lettvin underscored the vast riches of the piano's quieter dynamics. His trills, the left hand ones in the trio of the Chopin B Flat Minor Sonata scherzo, and those for the right hand in the succeeding Funeral March, were marvels of clarity and control. His power, of which there is no limit, he held back most of the evening, unleashing it fully only to make hard and bitter the repetition of the Funeral March, and at the peak of the Liszt.

"Of his faultless and dazzling stream of legato scales at lightning speeds, there were the closing moments of the Liszt, and the supremacy of his dispatching Beethoven's G Major Rondo. In this, as in many moments of his Brahms and the Three Pieces by Schubert, we were forcibly reminded of the mature Schnabel. No other pianist has ever quite so closely brought this image to us, though to be sure, as with every great artist, Lettvin is unique."

—Paul Hume, *The Washington Post*
December 29, 1959

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Picture: Miss Warenskjold as Marguerite in "Faust"

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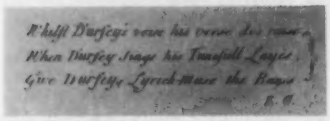
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D'URFEY'S PILLS





By CYRUS L. DAY

The successive volumes of "Wit and Mirth: Or Pills to Purge Melancholy" — D'Urfey's "Pills", as they are commonly called—edited originally (1698-1706) by Henry Playford, and in a final six-volume edition (1719-1720) by Thomas D'Urfey, occupying a unique position in the history of English songs and vocal music. They mark the close of an area of intellectual contempt for popular literature, and the beginning (faintly perceptible in 1720) of an era of antiquarian retrospection and appreciation.

From one point of view they may be regarded as the last of the 17th-century drolleries; from another, as the first of the 18th-century vocal miscellanies. Their immediate progenitor was a drollery entitled "An Antidote against Melancholy", published by Henry Playford's father, John Playford, in 1661. Their lineal descendants are the collections of songs and ballads edited by antiquaries like Percy and Ritson and by scholars like Child and Rollins.

Playford and D'Urfey, of course, were neither antiquaries nor scholars. They were aware of the difference, later stressed by Child, between folk ballads and street ballads, and between ballads (stories told in song) and theatre songs; but it is clear that they were not interested in the authenticity of their texts, or in popular literature as a phenomenon deserving of critical and philosophical analysis. Their aim was, simply and without self-consciousness, to give the public the songs the public wanted.

In Shakespeare's day, all sorts of songs, both literary and subliterary, were handed down by oral tradition from generation to generation, hawked about on the streets by professional ballad-singers, and sung in taverns by good fellows who liked to "turn upon the toe" and make merry and drink. Men of letters despised "base balladry", as Michael Drayton called the songs of the people. Philip Sidney admitted that his heart was moved "more than with a trumpet" by the ancient ballad of Percy and Douglas ("Pills", IV, 289), but he felt constrained, at the same time, to apologize for the "Barbarousnes" of his taste. Nevertheless, for every connoisseur of the musically sophisticated madrigals of Byrd, Morley, Dowland, and other Elizabethan composers, there must have been a dozen Philistines of the stamp of Sir Toby Belch, who made the midnight welkin ring with popular love songs and cozier's catches, and who vowed he would drink to his niece as long as there was a passage in his throat and drink in Illyria.

Charles II, three quarters of a century later, was as fond of "slight songs" as Sir Toby Belch. The extent of his influence on the musical taste of the nation is difficult to estimate, but it must have been considerable. Certainly he put the weight of his social prestige behind the sort of musical fare that Playford and D'Urfey later served up in their "Pills". He was so charmed, for example, by little Molly Davis' singing of "My lodging it is on the cold ground" that he "Rais'd her from her Bed on the Cold Ground to a Bed Royal". "I myself", Addison remarked in 1713, "remember King Charles the Second leaning on Tom D'Urfey's Shoulder more than once, and humming over a Song with him."

Henry Purcell was the foremost English composer in Charles's time; and yet, despite his immense contemporary reputation, his posthumous "Orpheus Brittannicus", a two-volume folio of his "Choicest Songs for One, Two, and Three Voices", could not compete in popularity with Playford's "Pills". The first volume of "Orpheus Britannicus" and the first volume of "Pills" were published, both by Playford, in the same year (1698), but not more than 500 copies of the former are believed to have been printed as compared with 1,500 copies of the latter. New editions and volumes of "Pills", furthermore, were issued at frequent intervals, whereas a second edition of "Orpheus Britannicus" was not called for until 1706. The public, as usual, preferred "slight songs" to the compositions of a master.

The critics did not share the enthusiasm of the public. Arthur Bedford, an authority on religious music, devoted two chapters of "The Great Abuse of Musick" (1711) to a denunciation, on moral grounds, of the "Pills". John Playford's "Musical Companion", he said, had encouraged drunkenness and lechery, and now "Son Henry comes up in his Father's stead, and in Publishing of Profaneness and Debauchery, excells all that went before him. The Volumes sold by him, intitul'd 'Wit and Mirth, or, Pills to Purge Melancholy', might properly have been call'd 'Profaneness for Diversion, or Hot Irons sear the Conscience'; and a Poet gives them this character in Front of one of the Volumes, That they will never bring a Man to Repentance, but always have the contrary Effect. In the Preface he informs us, as his Father before him spar'd no Cost nor Pains to oblige the World with Smut and Profaneness; so he would make it his endeavour to come up to his Example; and indeed he hath done it."

D'Urfey, the most prolific single contributor to the "Pills", knew well enough what the highbrows thought of him, but he does not appear to have been disconcerted; for (as he said) "The Town may da-da-damn me for a Poet, but they si-si-sing my Songs for all that." D'Urfey stuttered except when singing or swearing.

Alexander Pope damned him with sardonic praise both in prose and verse. The following letter, written by Pope to Henry Cromwell in 1710, is a masterpiece of irony, but a testimonial, also, to D'Urfey's popularity.

"I have not quoted one *Latin* author since I came down, but have learn'd without Book a song of Mr. *Thomas Durfey's*, who is your only poet of tolerable reputation in this country. He makes all the Merriment in our Entertainment, and but for him, there wou'd be so miserable a Dearth of Catches, that I fear they wou'd *(sans ceremonie)* put either the parson or me upon making some for 'em. Any man, of any quality, is heartily welcome to the best Toping-Table of our gentry, who can roundly hum out some fragments or rhapsodies of his works: so that in the same manner as it was said *Homer*, to his detractors; what? Dares any man speak against him who has given so many men to eat? (meaning the rhapsodists who liv'd by repeating his verses) so may it be said of Mr. *Durfey*, to his detractors; dares any one despise him, who has made so many men drink? Alas, Sir! This is a glory which neither you nor I must ever pretend to. Neither you, with your *Ovid*, nor I with my *Statius*, can amuse a whole Board of Justices and extraordinary 'Squires' or gain one Hum of approbation, or laugh of admiration! These things (they wou'd say) are too studious, they may do well enough with such as love reading, but give us your antient poet Mr. *Durfey*.

The future translator of Homer, 22 years old, a glass in one hand and a volume of "Pills" in the other, carousing with Queen Anne's provincial gentry, must have been a spectacle worth contemplating.

The German George I succeeded Anne on the English throne, the German Handel succeeded Purcell as the leading English composer—and the Philistines went on singing the "light and airy" English ballads they had always known and loved. Fielding's Squire Western, to cite an example from fiction, made his daughter play "Old Sir Simon the King", "St. George he was for England", and "Bobbing Joan", on the harpsichord every afternoon "as soon as he was drunk". Her personal preference, since she was a young lady of refined taste, was for the compositions of Mr. Handel. This was in 1745, when the first two of the Squire's favorites were at least 150 years old, and the third was at least 100.

"The Beggar's Opera" (1728) did much to make such compositions respectable. Gay's purpose, as far as the music of his comedy was concerned, was to ridicule Italian opera. He succeeded, unwittingly, in making people aware of the charm of native English airs, 37 of which in "The Beggar's Opera", and over 130 in subsequent ballad operas, were from D'Urfey's "Pills". Other sources used by authors of ballad operas were broadsides, music sheets, folio song-books, and collections of dance tunes. D'Urfey's "Wonders in the Sun" (1706), incidentally, is sometimes regarded as the first ballad opera.

It was the philosophers of the Romantic revolution, however, rather than D'Urfey and Gay, who provided the rationale for the serious study of popular literature. Among publications that exemplify the Romantic admiration for the common man and his culture, the three volumes of Percy's "Reliques" (1765) contain 22 songs previously printed in the "Pills"; Ritson's "Select Collection" (1783) and his "Ancient Songs" (1790) contain 49; Child's "Popular Ballads" (1882-1898) contain seven.

The six volumes of the 1719-1720 edition of the "Pills" contain 1,144 songs and poems, of which 350, assembled in volumes I and II, were written by D'Urfey. The remaining 794 in Volumes III, IV, V, and VI are a *pot-pourri* of poems, songs, and ballads of varying theme, mood, age, and merit. A few date from the Elizabethan period or earlier; the majority were written during the second half of the 17th century. Some are the work of well-known authors and composers; others are by anonymous hacks. Many, perhaps most, had already appeared in print as broadsides and engraved single songs, or in plays, drolleries, courtesy books, music books, song books, and books of poems.

Notable Elizabethan and post-Elizabethan songs in the "Pills" include Sir Edward Dyer's "My mind

D'Urfey's "Pills"

(Continued from page 71)

to me a kingdom is" (IV, 88), from Byrd's "Psalmes, Sonets, & Songs" (1588), with a new musical setting by Samuel Ackroyde; Nicholas Breton's "In the merry month of May" (III, 51), from "England's Helicon" (1600) and Este's "Madrigals" (1604), with a new setting by John Wilson; Wither's "Shall I wasting in despair" (IV, 120), from "Faire-Virtue" (1622); Suckling's "Why so pale and wan fond lover" (V. 194), from "Aglaura" (1638), and Ben Jonson's "Cutpurse" (IV, 20), from "Bartholomew Fair" (1614), and "The Jovial Bear-ward" (IV, 38), from "The Mask of Augurs" (1622). Shakespeare is not represented, nor are Donne, Herrick and Milton.

Among Restoration songs we find Dorset's "To you fair ladies now at land" (VI, 272), with an anonymous tune that was later used in at least ten ballad operas; Wycherley's "A wife I do hate" (V, 173), with a setting by Pelham Humphrey; Rochester's "All my past life is mine no more" (IV, 306), with a setting by Dr. John Blow; Lee's "Blush not redder than the morning" (VI, 195), from "Caesar Borgia" (1680), with a setting by Thomas Farmer; Sedley's "Hears not my Phyllis how the birds" (V, 148), with a setting by Henry Purcell; Congreve's "A soldier and a sailor" (III, 220), from "Love for Love" (1695), with a setting by John Eccles; Dryden's "Calm was the evening" (III, 160), with a setting by Alphonso Marsh; and D'Urfey's "Cold and raw the north did blow" (II, 167), which became so popular that the tune, previously known as "Stingo, or Oil of Barley," was always known in the 18th century as "Cold and Raw".

Most of the songs in the "Pills", D'Urfey's excepted, are anonymous. The present writer and E. B. Murrie, however, have identified and indexed the authors and composers of a considerable number of them in their bibliography of Restoration song-books. Ninety-six composers, all told, are represented, and nearly as many old and not-so-old ballad tunes. Henry Purcell set over 70 of the songs in the "Pills" to music—far more than any other composer. John Eccles, Samuel Ackroyde, John Blow, Richard Leveridge, Jeremiah Clarke, Daniel Purcell, and Thomas Farmer set from 20 to 25 each.

Henry Playford and Thomas D'Urfey, the two men who, as we have seen, were responsible for the publication of the "Pills", were conspicuous personalities in the life of 17th- and 18th-century London.

Playford assumed control of the music-publishing business of his father, John Playford, in 1684, and carried it on with every appearance of success until after the turn of the century. His most distinguished publications were the two volumes of Purcell's "Orpheus Britannicus" (1698 and 1702) and Dr. John Blow's "Amphion Anglicus" (1700). These handsome folios were the last of a long succession of song-books which had been inaugurated by John Playford in 1651 with his now rare and unobtainable "Musicall Banquet", and which included such famous books as Henry Lawes's "Ayres and Dialogues" (1653), as well as many later collections of dance tunes, sacred songs, and instrumental music. After 1700, Henry Playford was obliged to compete with a new and enterprising generation of publishers, and he soon lost the supremacy that he had inherited from his father. His name disappears from the records in 1707, and it is surmised that he died in that year or soon thereafter.

D'Urfey, with his long nose, his bass voice, and his facetious, impudent, vulgar wit, was the indispensable entertainer of the gentry and nobility, for nearly 40 years, at their banquets, festivals, and birthday celebrations. Born in Devonshire in 1653, of English and French descent, he sang his songs in the presence of Charles II, James II, William and Mary, Anne, and the Prince of Wales (afterwards George II) and the Princess Caroline of Anspach. Caroline, an emancipated woman, as we know from other evidence, owned several volumes of "Pills" (now in the British Museum), expensively bound with red and gilt tooling, and with her coat of arms impressed on the leather covers.

D'Urfey died in 1732, full of years if not of sanctity. In addition to nearly 500 songs, he wrote 32 plays—more than Dryden or any other Restoration dramatist—

To the Right Honourable the Lords *and* Ladies, *and also to the Honoured* Gentry *of both kinds, that have been so Generous to be* Subscribers *to these Volumes of SONGS; which end with some* Orations, *Copys of Verses,* Prologues *and* Epilogues.

as well as many prologues, epilogues, narrative poems, and verse satires, none of them memorable for their artistic excellence, but all of them infallibly symptomatic of literary fashions of the moment. Whether D'Urfey's wealthy patrons laughed *at* him or *with* him when he sang them his songs is, perhaps, a moot question; but indisputably they laughed. And to have made three generations of one's fellow countrymen laugh is cause enough for a man's memory to be held in some sort of esteem by posterity.

All the early volumes of "Pills", like most of the song-books published by the Playfords, are more rare today than, for example, the first four folios of Shakespeare's plays. They are unobtainable, moreover, in the rare-book market.

The final edition of "Pills" (1719-1720) is also rare. Edited by D'Urfey and published by Jacob Tonson, it consisted at first of five volumes, and the first issue had a new and rather commonplace title: "Songs Compleat, Pleasant Divertive". D'Urfey filled Volumes I and II with his own songs, about 100 of which had never been published before, and he included a portrait of himself in Volume I by way of frontispiece. His name appears as author on the title-pages of Volumes I and II and also, erroneously, on the title-page of Volume III.

A second printing was almost immediately called for, and it appeared under the time-tested title "Wit and Mirth: Or Pills to Purge Melancholy". A sixth and final volume was added in 1720.

The six volumes of the 1719-1720 "Pills" were reprinted anonymously (presumably by Farmer) in 1876. This edition is a hybrid, Volumes I, III, IV, and V being of the "Songs Compleat, Pleasant and Divertive" variety, and Volumes II, and VI of the "Wit and Mirth: Or Pills to Purge Melancholy" variety. Except that the long "s" is abandoned, the pages look almost exactly like the pages of the original edition. The text, though not impeceable, is extraordinarily accurate.

The present edition is a facsimile reprint, bound in three volumes, of the 1876 edition. Its aim is to make the "Pills" available to readers who do not have access to a library in which either the 1719-1720 edition or the 1876 edition can be consulted. It is my hope and the hope of the publishers that it will be of value to scholars in the fields of folklore, literature, history, music, and musicology.

Dr. Day's full essay appears in the new complete three-volume edition of D'Urfey's "Wit and Mirth: Or, Pills To Purge Melancholy", available from Folklore Library Publishers, Inc., 116 E. 27th St., New York 16, N. Y., for $25.

Composers Honored

Music Critics Present Awards

The New York Music Critics Circle met on Feb. 16 to make their annual awards for the most outstanding works heard for the first time in New York City during the past year.

The Circle gives awards in four categories: orchestral, operatic, choral and chamber music.

This year no award was given in the orchestral section. The outstanding opera named was Norman Dello-Joio's "Triumph of St. Joan". The second and third place was given to Hugo Weisgall's "Six Characters in Search of an Author" and Carlisle Floyd's "Wuthering Heights" respectively.

In the choral divisions, Paul Hindemith's "Six Madrigals" was named the outstanding work. Second place was given to Igor Stravinsky's "Threni".

In the chamber music division, Leon Kichner's String Quartet No. 2 was the winner with Francis Poulenc's Sontata for flute and piano in second place.

Mr. Dello-Joio's opera had its first public appearance April 16 in the New York City Opera's spring season of American works at City Center. Mr. Weisgall's opera had its world premiere April 26 in the same series.

Mr. Hindemith's "Six Madrigals" had their first American performance at Town Hall on Feb. 15 of last year in ap rogram conducted by the composer.

The Kirchner work was heard this past Nov. 23 in a concert sponsored by the Fromm Foundation at the New School.

While a majority voted for no award in the orchestra division, a minority favored Roger Session's Violin Concerto which was first played in New York by the New York Philharmonic Feb. 20, under Leonard Bernstein with Tossy Spivakovsky as soloist.

Mr. Dello-Joio was born in Manhattan in 1913 and Mr. Kirchner in Brooklyn in 1919. Both are prominent among American composers. Mr. Hindemith, born in Hanau, Germany, in 1895, has long been regarded as one of the foremost composers of our day.



George Schenker

Right: Paul Hindemith, outstanding contemporary composer, was among the three composers cited by the New York Music Critic's Circle.

The awards meeting also elected new officers for 1960 for the Music Critic's Circle. Those elected were Irving Kolodin, music editor of *The Saturday Review*, president; Miles Kastendieck, music critic of the *New York Journal-American* as vice-president; Eric Salzman, critic of the *New York Times* as secretary; and Artur Holder of *Aufbau* as treasurer.

Retiring officers from 1959 included Francis Perkins, *The Herald-Tribune*, president; and Irving Kolodin, *The Saturday Review*, vice-president. Mr. Salzman and Mr. Holder were re-elected.

RECOLLECTIONS OF BRAHMS

"Maybe in the country you will still find an old organist who knows something about counterpoint"

—I found such a man in Anton Bruckner

By MAX GRAF

The late Max Graf, distinguished Viennese musicologist and critic, was for many years a contributor to MUSICAL AMERICA. *At his death in 1958 the following youthful remembrances of Johannes Brahms were in our files and are now posthumously published for the first time.*—THE EDITOR



Max Graf



Johannes Brahms in an unusual photographic study

WHEN, as a young student at the Gymnasium, I entered Viennese music life, Vienna was the most important music center in the world. Great musicians like Johann Strauss, the waltz king, Anton Bruckner, Hugo Wolf, and Karl Goldmark lived there, just to name a few. Hans Richter reigned at the royal opera house of Franz Josef, and its great singers, Hermann Winkelmann, Amalie Materna, and Theodor Reichmann, all personally coached by Richard Wagner, were also pillars at the Bayreuth Festival.

The conservatory of the Gesellschaft der Musikfreunde attracted students from all over the world. They studied together with the young Gustav Mahler and the young Hugo Wolf; great violinists like Fritz Kreisler were trained here, and great conductors like Arthur Nikisch. In his villa in the outskirts, Leschetizky taught Schnabel, Godowsky, Paderewski, and also many American pianists. The town was full of music, and much of it came through the windows of the old houses where the classical masters wrote their immortal works.

Since 1863, when he was appointed conductor of the Singakademie, Johannes Brahms had made his home in Vienna. He loved the musical atmosphere of the town, and in many letters he expressed its humanity and joyfulness, which he, coming from the austere north, doubly appreciated. After his first concert here he wrote: "I played so freely, just as I would sit at home with friends . . . of course, the audience responds here completely differently from ours. . . ." To his Swiss friend, the poet V. Widmann, he wrote: "I wish you could understand, dear friend, what it means to be loved here! This we don't know, where I come from, and this you don't know where you live. We don't carry our heart so openly; love is nowhere so beautiful and so warm. . . ." And to his publisher Simrock: "Also in the summer I will not leave Austria. It is too beautiful here."

Often we young people met Brahms when he was promenading on the Ringstrasse. We saw him at every Philharmonic concert, sitting in the management box of the Gesellschaft der Musikfreunde. Occasionally, we saw him at a good restaurant with his friends and sometimes we met him on one of his Sunday afternoon walks in the Vienna woods: a square-set, broad-shouldered man with flowing beard, trotting through the narrow paths in Sievering or Nussdorf.

I was still at the Gymnasium when I had the opportunity to speak to Brahms for the first time. At this time I thought, like so many young people who want to express their emotions artistically, that I would become a composer. My mother, who often saw me until late at night writing notes on long-suffering manuscript paper, was of course curious whether I had talent, and, since she knew Frau Truxa, Brahms's housekeeper at his apartment in the Karlsgasse, she asked her if she could arrange a meeting with him to get his evaluation of my compositions. She and Brahms obliged, and a day was set.

I bundled my most beautiful works together and walked over to Brahms's apartment. I was not nervous at all. He was a composer, I was a composer. What could happen? Moreover, Brahms did not yet have the great fame of a classical master. We young people grew up at a time when Richard Wagner's life and works were exciting the whole world. His fame, his romantic life, his courage and greatness—how could all this compare in our opinion with the bourgeois Brahms, whose life and personality had no interesting features? Compared to Wagner, Brahms was a solid, capable composer, who was praised by Hofrat Hanslick, because this most important critic of Vienna did not like Wagner.

And so, without any fear of his opinion, I entered the room. Brahms sat at a table, a big volume in front of him, puffing on a cigar. It was a volume of the newly issued Handelausgabe, and Brahms said: "Whenever a new volume of the complete Handel Edition appears, I put it into my library and take it out whenever I have time. But when I get a new issue of the Bach Edition, I stop whatever I am doing and study it, because I know that here I can learn something."

Then he looked at my first composition. I was very surprised to see that he put two fingers of his right hand on the manuscript paper, covering my most beautiful passages which ran, like in many of the Richard Strauss songs, in 16th notes through the music. I asked him why he did that, and if he could really appreciate my work this way. Sternly he answered: "When I judge a song, I am only interested in the melody and in the bass. If they are all right, the song is all right." This was surely very wise, but it hardly sufficed as an explanation for a young, ambitious composer.

After Brahms looked at what I considered my masterwork, a violin concerto, he told me the result of his examination: "You have still a lot to learn. Go to a good counterpoint teacher and study counterpoint. Then come back after two years, and we will see what is left of your talent." I asked him whether he could recommend such a teacher. He puffed a few smoke clouds from his cigar: "Maybe in the country you will still find an old organist, who knows something about counterpoint. But if you don't find somebody like that go to Dr. Mandyczewsky."

Later on, Mandyczewsky was for many years my colleague as professor of counterpoint at the Staatsakademie für Musik. He was a fine, kind man of great knowledge, and one of Brahms's most intimate friends, who accompanied him often on his walks through the Vienna woods. Once I asked him whether he could not tell me something interesting about these promenades, and he told me about an amusing incident when Brahms and he stopped at a *Gasthaus* to have a cup of black coffee.

Brahms did not want the innkeeper to mix the coffee with chicory, and asked her if she had any chicory in the house. When she answered in the affirmative, he demanded to see it. And after she brought all her reserves of chicory, Brahms asked her again in his kindest voice if this was all the chicory she had. "Yes", she answered, "this is absolutely all I have". "All right", said Brahms, piling all the chicory on a chair next to him, "and *now* make me some black coffee". Which he drank with great pleasure, knowing that it was pure, unmixed black coffee.

But Mandyczewsky related more serious things about his friend. He told me that there was nothing in opera music that aroused more admiration in Brahms than the second act finale of Mozart's "Marriage of Figaro". He regarded these pages as the most perfect ever written in

RECOLLECTIONS OF BRAHMS

(Continued from page 73)

opera, and whenever the subject came up, he could not stop talking and admiring. Although he was no Wagner enthusiast, he also loved "Meistersinger", largely because his political views were German-Nationalistic, and he was a great worshiper of Bismarck. After Hanslick wrote his negative feuilleton about the opera, Brahms asked him to tone it down in the collected edition of his writings, which he did. Nevertheless Hanslick's criticism was still obtuse.

After I left Brahms with my bundle of compositions, I followed his advice to look for an old organist as counterpoint teacher. I found such a man in Anton Bruckner, whose pupil I was for two years, and for whose childlike and pure personality I acquired the deepest admiration. Never in my life did I find a more touching person among the great musicians. Bruckner was a medieval saint, a naive child, and when the evening bell sounded from a nearby church, he knelt down in front of all the students of his composition class and with a countenance refulgent with celestial bliss he prayed his "Ave Maria".

One day we accompanied Bruckner to a Philharmonic concert, at which Hans Richter conducted Brahms's Third Symphony. We young people were of course very curious how he would react to Brahms's music. For a long time after the concert he did not say a word. Finally one of the students broke the silence and asked him how he liked the symphony. "Hats off, gentlemen", Bruckner said, "he is Dr. Brahms. But I like my music better."

Really touching is the story, when we took Bruckner to the Hofoper to see "Tannhäuser". After the Rome narrative, Bruckner started to cry bitterly exclaiming over and over again: "Couldn't the Pope have pardoned him?!"

After finishing my musical studies I turned to musical criticism. As a young music critic, I very often had the opportunity to write about new compositions by Brahms, which I always did with great respect and admiration. My first Brahms review concerned itself with the new adaptation of his Piano Trio in B major, an early work, which Brahms transferred from its youthful romanticism into a more classical style. The premiere, with the composer himself at the piano, took place in 1891 at the Kleine Musikvereinsaal, now known as the Brahmssaal. He was a powerful, almost passionate pianist, whose basses thundered through the music, even when he accompanied his lieder.

It was his work as a song writer which made him popular in Vienna a long time before he won recognition as a symphonist. His "Ständchen" and similar melodious songs, sung by the tenor of the Hofoper, Gustav Walter, were extremely well received and Brahms beamed with pleasure when the audience applauded with enthusiasm. But, as beautifully as Walter sang (crowning the songs with the most tender pianissimos) his renditions were forgotten when Alice Barbi sang Brahms lieder for the first time in Vienna in 1889. The singer was practically unknown here and the hall was almost empty, except for a few music critics and some free-ticket holders. But the second concert, after praise for the singer spread in Vienna like wildfire, was entirely sold out. Never have I heard Brahms lieder sung more perfectly.

Brahms himself became one of the most ardent admirers of this great artist, and before a concert in 1889, he appeared in the artist's room and told Alice Barbi he would like to play the piano accompaniment himself. Needless to mention, our surprise was enormous, when, after Miss Barbi stepped out on the stage, we saw Brahms trotting behind her like a black poodle. That Brahms's admiration for this beautiful woman with the dark eyes and the warm mezzo-soprano voice was not free of amorous affection, I can personally testify.

One day I sat in one of the garden restaurants in the Prater, where the "Schrammeln", a quartet of two violins, accordion, and guitar, played lilting Viennese music, when I noticed all of a sudden that Alice Barbi and Brahms had appeared and sat down a few tables from me. Both of them seemed to be in an especially good mood. Brahms caressed her, and both seemed to be very happy, listening with obvious pleasure to the temperamental as well as sentimental playing of the "Schrammeln".

An American song, which at this time enjoyed great popularity was "Ta-ra-ra-bom-der-e". As part of the ritual of this song, at the syllable "bom" all the listeners knocked with their umbrellas and canes on the tables. I can still see as clearly as if it happened yesterday how Brahms, laughing and full of happiness, smashed his big umbrella against the table, more forcefully than anybody else.

The last time I saw Brahms was on March 7, 1897. It was at a Philharmonic concert, and Hans Richter conducted his Fourth Symphony. Already after the first movement, acclaim forced Brahms, who usually sat in the background of the management box, to appear and acknowledge the applause. Everybody who saw him then was deeply moved and also horrified. He looked very badly, strongly emaciated, his face yellow, almost green. Ten months later, Vienna buried a great musician.

OBITUARIES

ERNST VON DOHNANYI

Ernst von Dohnanyi, eminent Hungarian pianist, composer, and conductor, died in New York's Madison Avenue Hospital of a heart attack Feb. 9, at the age of 82. Mr. Dohnanyi was in New York to record his music and works of Beethoven for Everest Records.

With Dohnanyi's death one of few existing ties with the musical world of the 19th century was severed. As a young composer of 19, Dohnanyi came to the attention of Johannes Brahms, who sponsored a performance of his C minor Quintet in Vienna and was cordial and encouraging to the young composer. The towering shadow of Brahms was an influence Dohnanyi was never able to escape in his own music. There was an element of Magyar tradition in his writing but he veered to the West while his friends of the Budapest Academy of Music days, Bela Bartok and Zoltan Kodaly, remained to mine the musical gold they found in the folk material of Hungary. Musically, they were the richer for it. Still, Dohnanyi's contributions to the piano literature cannot be ignored and constitute the backbone of his best work in composition.



Ernst von Dohnanyi

Born in Pressburg, Hungary, in 1877, he gave his first public recital at the age of nine. Upon graduating from Budapest's Academy of Music, he actively pursued a career as a concert pianist.

In 1919, Dohnanyi was made the director of the Budapest Academy. The following year he was made president and conductor of the Hungarian Philharmonic. He resigned as head of the Academy prior to World War II in protest to a demand by the Hungarian Nazi party that he fire his Jewish assistant. Following the war he fled to England, then to Argentina, and finally, in 1949, settled in the United States, where he was professor of music at Florida State University in Tallahassee.

His best-known works are his Variations for piano and orchestra on a Nursery Tune; the F minor Capriccio for piano; "Ruralia Hungarica", an orchestral suite; and Variations on a Hungarian Theme for orchestra.

Dohnanyi's output was large and numbered four operas, two piano concertos, many piano pieces and chamber works. He is survived by his third wife, Helen, whom he married in 1949.

EDWIN FISCHER

Zurich, Switzerland. — Edwin Fischer, distinguished Swiss pianist, died here Jan. 24, at the age of 74. Mr. Fischer was born in Basel in 1886. He studied at the Basel Conservatory with Hans Huber and later in Berlin with Martin Krause. In 1905 he was appointed professor of piano at Berlin's Stern Conservatory.



Edwin Fischer

In 1916, he came into prominence as soloist with orchestras under Artur Nikisch, Felix Weingartner, and Willem Mengelberg. Concert engagements throughout Europe and the United States followed. He returned in 1942 to Switzerland, where he edited Bach's keyboard music and published a book on Bach in 1945. He also wrote a study of the Beethoven Piano Sonatas.

Mr. Fischer organized a chamber orchestra in Berlin which he conducted from the keyboard in works of Mozart and Bach, as well as rarely heard scores. Although he was primarily known in Europe, American audiences knew him through his beautiful recordings issued here by RCA Victor.

MACK HARRELL

Dallas, Texas.—Mack Harrell, former baritone of the Metropolitan Opera, died here Jan. 29, at the age of 50.

Mack Harrell was a rare person in many ways—a thorough musician, a friend of contemporary music, a singer of unerringly good taste, and a devoted mentor of young singers. To anyone who was privileged to hear him in one of his countless operatic, concert, or oratorio performances, the memory of his immaculate artistry will remain a vivid touchstone by which to measure other interpreters.



Mack Harrell

His voice had limitations, but he sang through them in such superb manner that one was not so much aware of a voice as of a true creative personality. His many remarkable recordings, especially his gripping portrayal of Wozzeck, and his diabolical Nick Shadow in "The Rake's Progress", are among the rich legacy he has left.

Mr. Harrell was born in Celeste, Texas. His first musical interest was the violin, which he studied at Oklahoma City University (where he met his wife Marjorie Fulton, also a violinist), and the Curtis Institute. Both he and Miss Fulton attended the Juilliard School in New York. In 1939 he won a Metropolitan Opera Auditions of the Air. He also sang with the New York City Opera.

He made his Town Hall debut in 1938 and frequently appeared throughout the United States in concert as soloist with many leading orchestras. He had been professor of voice and artist-in-residence at Southern Methodist University since 1957, and since 1953, he had been administrative chairman of the music festival at Aspen, Colo.

Mr. Harrell is survived by his wife, two sons, a daughter, and a brother.

—J. A.

ANDREW SCHULHOF

Andrew Schulhof, well-known concert manager who had the world-wide management of Sir Thomas Beecham and Ernest Ansermet for over 20 years, died Feb. 8 at his home in New York. Mr. Schulhof was also the manager of Paul Kletzki, musical director of the Dallas Symphony; the Swiss conductor Peter Maag; the late composer Ernst von Dohnanyi; and others. He was also manager for seven years of Leopold Stokowski.

Born in Szeged, Hungary, Oct. 26, 1894, Mr. Schulhof was educated in Budapest (where he studied violin at the Music Academy) and in Berlin. Before coming to this country in 1939, he was the manager of the Berlin Philharmonic and conductor Wilhelm Furtwaengler.

He is survived by his wife, Belle Schulhof, who was his partner in business, and who will continue the management under her direction.

(Continued from page 8)
received almost universal praise—and negligible criticism. Let us take a close look at the halls numbered 1 to 4, and 7 to 11.

The areas occupied by seats and aisles range from 8,000 to 16,000 sq. ft. The median value is 11,730 sq. ft. With a 6.5 sq. ft. allowance for seating (about as small as feasible today) plus aisles up to 3'6" wide, 16,000 sq. ft. would accommodate about 2,460 people. The volumes range from 352,000 cu. ft. to 662,000 cu. ft., with a median value of 475,-730 cu. ft. Very few multi-purpose halls being built these days have cubic volumes under 500,000 cu. ft., nor do they have audience areas as small as the halls with outstanding acoustics.

During our studies, we asked conductors with extensive opera experience to rate the musical-acoustical quality of a number of halls used for opera production. A summation of the results is given in Table II. Note that the ratings are directly related to the smaliness of cubic volume. The excellent opera houses are in the neighborhood of 300,000 to 400,000 cu. ft., which is similar to the findings in the concert halls studied. This is not unexpected. Time and again, conductors will name as their favorite halls auditoriums seating only 800 to 1,200, commenting that these seating capacities cannot even begin to provide sufficient box-office income.

Legal Restrictions

Translated into present-day standards of seat-spacing (comfort and public safety), existing halls having excellent acoustics would seat between 1,500 and 2,200 people. For example, Boston Symphony Hall seats 2,631 people, but its smaller seats, closer row-to-row spacing in the balconies and narrow aisles could not legally be built today. Seated in accordance with acceptable contemporary seat-spacing conforming to present-day public safety codes, it would hold about 2,200 people. The Vienna Musikvereinssaal would hold only 1,600 seats if it were built to contemporary standards. The La Scala opera house in Milan would have a seating capacity of about 2,000 people if they were seated in accordance with the seat-spacing that contemporary safety regulations impose and that present-day audiences want. Carnegie Hall would have fewer seats if it were revised to meet the present regulations for public safety in new buildings.

Smaller Seats in Old Halls

Older halls usually have audience areas (including aisles) that average as low as 4.7 to 6.4 sq. ft. per seat, whereas many contemporary auditoriums are designed with 7.0 to 8.0 sq. ft. of floor area per seat (including aisles). Many concertgoers, even those constantly visiting concert halls and opera houses, are surprised when they reacquaint themselves with the size of existing halls. The seating capacities of a number of older and newer halls and of a few projects not yet completed are of interest. Keep in mind that the seating capacities of many of the older halls would be much lower if reseated with contemporary seat-spacing. The small seating capacity of European halls is, of course, encouraged by state or city subsidies.

Considering only those halls in which you have had a fair amount of listening experience during the last few years, see whether in your opinion there is any correlation between acoustical quality and size of hall: Prinzregententheater, Munich, 1,187; Severance Hall, Cleveland, 1,832; State Opera House, Munich, 1,880; Bolshoi Theatre, Moscow, 2,000; Teatro Carlo Felice, Genoa, 2,000; Court Opera House, Dresden, 2,000; Covent Garden Opera House, London, 2,052; Brooklyn Academy, 2,207; Orchestra Hall, Chicago, 2,582; Théâtre de Chaillot, Paris, 2,620; Woolsey Hall, New Haven, 2,695; Massey Hall, Toronto, 2,705; Lyric Theatre, Baltimore, 2,800; Boston Opera House (now destroyed), 2,976; New York City Center, 3,010; Kiel Opera House, St. Louis, 3,350; Civic Opera House, Chicago, 3,625; Cincinnati Music Hall, 3,800; Syria Mosque, Pittsburgh, 3,900; Hill Auditorium, Ann Arbor, 4,195; Northrop Auditorium, Minneapolis, 5,000. Add to this list the halls of your acquaintance of over 5,000 seats in which concerts and operas are performed. Remember, the allotment per seat in many of the older houses runs in the neighborhood of 4.7 sq. ft. per seat to 6.4 sq. ft. per seat with aisles and that these houses, if designed for seats according to contemporary standards of comfort and safety (6.5 to 8.0 sq. ft.), would have far fewer seats.

Recent Good Halls

Many of the concert hall-opera house-theatres built in more recent times also have rather low seating capacities and, consequently, it can be expected that many of them will have good acoustics: Kulturhus, Aarhus, 817; Theatre, Kassel, 944; Municipal Theatre, Münster (opera house-concert hall-theatre), 955; Concert Hall, Helsingborg, 1,000; Concert Hall, Stockholm, 1,110; National Theatre, Mannheim, 1,200; Kanagawa Concert Hall, Yokohama, 1,331; Musikhochschule, West Berlin, 1,363; Concert Hall, Göteborg, 1,370; Opera House, Cologne, 1,400; State Opera House, Hamburg, 1,649; Municipal Theatre, Malmö, 1,695; Tivoli Concert Hall, Copenhagen, 1,840; Hunter College Auditorium, New York, 2,200; Ovens Auditorium, Charlotte, N. C., 2,500; and the Music Hall, Kansas City, 2,572. Halls that are not yet complete include the new Salzburg Festspielhaus, 2,160; the Deutsches Opernhaus in West Berlin, 1,800 (300 less than the house it replaces), and the Wielki Opera House now under construction in Warsaw, 2,000 seats.

Although larger auditoriums are being built, it is an impressive statistic to see how many old and new halls have low seating capacities, and how very small many of them are compared with some of the giants that have been built in the United States.

Effect of Cubic Volume

The loudness of a singer's voice as heard in the audience-area of an opera house depends primarily upon the cubic volume of the room into which he or she sings. It takes twice as much power for a human voice to fill a hall with a volume of 800,000 cu. ft. as it does to fill a hall of 400,000 cu. ft. This means that for a singer to sound as loud in the Teatro Colón (volume of about 726,300 cu. ft.) as he does in the Vienna Staatsoper (volume 376,-600 cu. ft.) he must put out *twice* as much power. Another way of saying this is that if one singer produces adequate loudness in the Vienna Staatsoper, his identical twin singing with him in unison at the same power would be necessary to produce the same loudness in the Teatro Colón. The larger the opera house, the smaller the number of artists who can produce good tone in it.

The human voice presents a particularly difficult acoustical-balance problem when it is accompanied by a pit orchestra of 40 to 120 instruments. The pit orchestra is a competitor which frequently threatens to overwhelm the voices of most opera singers although artists like Birgit Nilsson can cope with the largest opera houses in use today. However, most opera artists must keep in mind the competing orchestra in the pit, particularly when

(Continued on page 136)

TABLE I

Halls Nos. 1-6	Area (sq. ft.) of seats w/ aisles up to 3.5 ft.	Volume in cu. ft. (auditorium only)	R.T. occupied 500-1000 cps. in seconds**	Ratio of volume to area of audience, orchestra pit + proscenium opening	No. of seats	Area/ Audience seat* (sq. ft.)	Width measured between balcony facias (ft.)
Festspielhaus Bayreuth	8,500	364,000	1.65	34.8	1,800	4.7	84
Theatre de l'Opera Paris	12,120	352,000	ca 1.2	22.7	2,156	4.8	66
Staatsoper Vienna	12,850	376,600	1.2	24.0	1,720 (+500 standees)	6.4	64
Academy of Music Philadelphia	16,000	533,000	1.4	28.0	2,893	5.5	54
Teatro Colon Buenos Aires	19,000	726,300	ca 1.5	31.5	2,051 (+375 standees)	8.5	72
Eastman Theatre Rochester	20,030	1,045,000	1.65	44.5	3,347	6.0	130 (wall to wall)

Halls Nos. 7-14	Area (sq. ft.) of seats w/aisles up to 3.5 ft.	Volume in cu. ft. (incl. concert enclosure)	R.T. occupied 500-1000 cps. -in seconds	Ratio of volume to audience, stage + chorus areas	No. of seats	Area/ Audience seat* (sq. ft.).	Width in ft.
Stadt-Casino Basel	8,000	370,000	1.7	38.4	1,400	5.7	68
Gewandhaus Leipzig	9,750	375,000	1.55	35.0	1,560	6.2	62
Musikvereinssaal Vienna	10,600	530,000	2.05	44.0	1,650	6.4	64
St. Andrews Hall Glasgow	12,750	569,000	1.85	38.2	2,500	5.1	74
Symphony Hall Boston	15,000	662,000	1.8	40.0	2,631	5.7	74
Philharmonic Hall Liverpool	13,000	479,000	1.55	31.5	1,955	6.6	90
Kleinhans Hall Buffalo	21,000	644,000	1.32	27.7	2,839	7.4	140
Jubilee Auditorium Edmonton	21,000	759,000	1.45	30.4	2,697	7.8	120

* Including aisles and cross aisles up to 3.5 ft. Each standee is rated as one-half a seat.

** These reverberation times measured with house occupied, main curtain closed. Reverberation times are sometimes higher with curtain open, particularly if the scenery is not constructed of sound-absorbing canvas.

TABLE II

Name	Ratings by conductors	Cubage** (cu. ft.)	Area (sq. ft.) of Audience Seating	Width* (in ft.)
Theatre de l'Opera, Paris	excellent	352,000	12,120	66
Festspielhaus, Bayreuth	excellent	364,000	8,500	84
Staatsoper, Vienna	excellent	376,600	12,850	64
Teatro alla Scala, Milan	excellent	318,200 (well only)	7,700 (main floor + box openings)	72
Academy of Music, Philadelphia	excellent	533,000	16,000	54
Metropolitan Opera House, New York City	good	700,000 (approx.)	24,050	62-82
Auditorium*** over 3,500 seats	fair	902,000	26,240	140
Auditorium*** over 6,000 seats	poor	1,270,000	37,214	160

* Width is facia-to-facia of opposite rings or balconies, or, if there are no side balconies, side wall to side wall measured one-half way back on the main floor.

** House only — concert enclosures, if any, not included.

*** Multi-purpose hall used for opera productions.

TABLE III

Activity	Optimum Reverberation Time
Motion picture exhibition	.6 — 1.2 seconds
Lectures, convocations, and any other activities using sound amplification	.6 — 1.2 seconds
Musical comedy or related form	1.0 — 1.4 seconds
Drama	1.0 — 1.4 seconds
Opera	1.2 — 1.6 seconds
Piano recital	1.2 — 1.6 seconds
Voice and violin recital, string quartet, chamber orchestra	1.4 — 1.8 seconds
Symphony orchestra (contemporary works)	1.3 — 1.6 seconds
Symphony orchestra (Brahms, Wagner)	1.8 — 2.0 seconds
Liturgical choral music, organ	1.8 — 3.0 seconds and up
Medieval liturgical works	4.0 — 8.0 seconds

NEW YORK MANAGERS

National Concert and Artists Corp.

Luben Vichey, President and General Manager of National Concert and Artists Corporation, is now in his fifth season as owner and director of the world's largest independently-owned concert management. His present artist roster features a list of over 60 solo performers, and an impressive number of unusual group attractions from this country and abroad, as well as 40 lecturers who specialize in widely varying subjects.

Mr. Vichey's policy of offering the American public the best in music and entertainment from both sides of the Atlantic has continued to bear fruit, and he has also encouraged and assisted the development of a number of outstanding young American artists. Greater personal attention to the career of every individual artist has resulted in vastly increased opera and concert bookings.

National Concert and Artists Corporation is presently located in spacious, newly designed offices on the top floor of 711 Fifth Ave. Officers of the organization include Marianne Semon, Vice-President in Charge of Opera, Foreign Division, and Publicity and Assistant to the President; Gerard Semon, Vice-President in Charge of Concert Division; Thomas M. Reilly, Vice-President and Treasurer; Jesse Richman, Legal Counsel; and Phil Tippin, Vice-President in Charge of the Lecture Division.

Sales representatives for NCAC include: Dick Walter, Council Bluffs, Iowa, Midwestern States; John M. Barnes, Mid-Central States; John Kornfeld, San Francisco, Calif., West Coast; and Mary McGlone for the State of Colorado. The Paris office, under the direction of Leonid Leonidoff, continues to facilitate the exchange of European and American artists and attractions. In the Lecture Division, sales representatives include Eugene Shewmaker, Fred Carmichael, Elsie Richardson and Gertrude Purple Gorham.

Les Ballets Africains, presenting the primitive dance-rituals of ancient and modern Africa, proved to be the sensation of the fall season. The company's first tour of the United States and Canada lasted 16 weeks, and included engagements in Philadelphia, Boston, New York, Montreal, Toronto, Detroit, Cleveland, Chicago, Pittsburgh and Washington. Critics and audiences united in proclaiming the African dance-group one of the most exciting attractions of our time, and it played to sold-out houses. The second American tour next season is eagerly anticipated.

The two concerts of the Vienna Philharmonic at Carnegie Hall were among the highlights of the New York seasons, creating an unprecedented demand for tickets to hear this world-renowned orchestra under the direction of Herbert von Karajan. The American engagement took the orchestra to Los Angeles, Provo, Chicago, Cleveland, Boston, Atlanta, Washington and Montreal, as part of their world tour, which is also under NCAC management.



Gabor Eder

Luben Vichey, President and General Manager of National Concert and Artists Corporation and of Civic Concert Service, Inc.

Other outstanding events under the NCAC banner included the triumphant Metropolitan Opera debut of Birgit Nilsson as Isolde and her subsequent appearances in "The Flying Dutchman", "Die Walküre", and "Fidelio". The excitement over Miss Nilsson's debut was such that it was featured on the front page of the New York *Times* and the *Tribune*, and she thrilled millions when she appeared on the Ed Sullivan and Perry Como shows on television. Next season she will star in the Metropolitan's new production of "Turandot", and several other Italian operas.

The celebrated bass Boris Christoff sang a brilliant concert at Carnegie Hall with the Symphony of the Air, featuring his definitive interpretation of the Death Scene from "Boris Godunoff", and Mischa Elman, the incomparable violinist, enjoyed this season of memorable concerts, thrilling audiences with his famed "golden tone" and the profundity of his interpretation.

Zinka Milanov continued her reign as prima donna of the Metropolitan's Italian wing in "Tosca" and "Cavalleria" before embarking on her annual winter concert tour, preceding her later appearances in "Otello", "Chenier", and the new production of "Simon Boccanegra". Rosina da Rimini, Brazilian coloratura, had another busy season of sold-out concerts, and Teresa Stratas, young Canadian soprano, joined the Metropolitan after winning the Metropolitan Auditions and will appear in "Madama Butterfly" in Vancouver this summer. Ilona Kombrink opened the New York City Opera season as Menotti's Maria Golovin.

Jean Madeira added to her triumphs as Carmen at La Scala, and with the Chicago Lyric Opera and then returned to the Metropolitan to star in a variety of roles. Belen Amparan has established herself as the newest Metropolitan Carmen with a highly praised performance in January, and Joann Grillo, young American contralto, won critical attention for her performances in Mexico and Pittsburgh, in the role of Amneris in "Aïda". Martha Lipton has again been acclaimed for her interpretation of Augusta in "The Ballad of Baby Doe", and will reappear at the Metropolitan later this season.

Giuseppe Campora has scored new triumphs in Toronto, and William Lewis was applauded at the Spoleto Festival. Among the baritones, McHenry Boatwright concluded another highly successful concert tour, while Frank Guarrera won new applause as Manfredo in "L'Amore dei Tre Re" in San Francisco, as did Carl Palangi in San Francisco and Cincinnati.

Ruggiero Ricci, violinist, has continued his sensational concerts on two continents, including two appearances with the Boston Symphony Orchestra, in Boston and New York. Walter Hautzig, the noted pianist, had another sold-out concert tour, and appeared in New York with the Little Orchestra Society; Seymour Lipkin triumphed with the New York Philharmonic on its headlined visit to Russia and the Near East, and he and Jacob Lateiner were recently honored by the Ford Foundation. Ruth Slenczynska's concerts were completely sold out, as usual, as were Mildred Dilling's distinctive harp recitals.

Artists new to the NCAC list for next season include the brilliant soprano of the Metropolitan, Elisabeth Soederstroem, and the versatile Finnish bass Kim Borg, both of whom starred in the Metropolitan's new production of "Le Nozze di Figaro" this season. Also, Nikita Magaloff, famed piano virtuoso, and Ida Haendel, noted violinist. A special attraction of great interest to every music-lover will be a nation-wide tour of the Vienna Philharmonic wind-enesemble, in a series of concerts with the noted pianist Friedrich Gulda, who will also make solo appearances in recital and concert.

Among the new lecturers to be signed by NCAC are the duo-pianists Nelson and Neal, and the well-known dramatic soprano, Marjorie Lawrence, who will star in a series of lecture-recitals, combining operatic selections with reminiscences of her singing career. Current lecturers in many fields include Margaret Webster, actress and director, in an evening of dramatic readings; Lawrence Spivak, producer of "Meet the Press", and Inez Robb, Scripps-Howard columnist.

CIVIC CONCERT SERVICE

Civic Concert Service, Inc., enters its 39th year as the originator of the organized-audience plan of presenting concerts, in a stronger position both in the New York office and in the local Civic Music Associations than it has known in its history. The success of the organized-audience plan has grown to such a high degree that thousands of cities across America and Canada are now enjoying a series of concerts in their local auditoriums by artists of world-wide reputation.

Luben Vichey has appointed Mrs. Lois Brannan as executive assistant in the operation of Civic Concert Service. Mrs. Brannan has been with Civic Music for the past 16 years and has worked both in the New York office and as field representative on the road in many sections of the country.

In his method of operation, Mr. Vichey stresses the fact that all artists under a recognized concert management are available through Civic Concert Service. His main interest is in obtaining the best artists and musical entertainment that money will buy for each association. Field representatives are equipped as never before to help the Civic Concert Service in-

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Gabriella

Thomas M. Reilly, Vice-President and Treasurer of NCAC and Treasurer of Civic Concert Service.



Gabriella

Marianne Semon, Vice-President of NCAC, Assistant to President, Manager of Opera and Foreign Division



Gabriella

Gerard Semon, Vice-President of NCAC, and Manager of Concerts and Conductors Division



Studio-Inis

Leonid Leonidoff, Manager of European Office of National Concert and Artists Corporation, in Paris

Columbia Artists Management



Bender

Kurt Weinhold, President of Columbia Artists Management

KURT WEINHOLD

After two years of complex negotiation it is a pleasure to announce the first North American tour of the mighty Branko Krsmanovich Chorus of Yugoslavia. An ensemble of 80 mixed voices, the Krsmanovich Chorus is the largest choral personnel ever to tour North America. Americans have returned from Europe with excited reports of the high artistry of the chorus. A regular participant in the festivals and competitions which abound in Europe at various periods of the year, the Branko Krsmanovich Chorus is today a matter of great pride to the Yugoslavian people, and with good reason: Under the expert direction of Bogdan Babich, the chorus has been a consistent prize winner at the biggest European musical congresses. To name but a few, these include the World Festival, Vienna, 1959; World Festival, Moscow, 1957; International Eisteddfod Music Festival at Llangollen, Wales, 1956; and three first prizes at the International Polyphonic Contest, Arezzo, Italy, 1955.

Add to these distinctions the fact that for centuries the Yugoslavians have been famous throughout the world for their sympathetic appreciation of music—particularly in the realm of chorus work. It is readily understandable, then, why I feel assured that this first visit of the Branko Krsmanovich Chorus to America is bound to create interest and excitement everywhere it is heard. The program will be a cavalcade reflecting the best traditions of choral music from the classic, baroque, romantic and contemporary schools climaxed by the marvelously colorful Yugoslavian folk music. Following triumphs in Italy, Russia, Austria, Germany and China, this tour promises concertgoers here a unique and thrilling experience.

Ruth Page's Chicago Opera Ballet continues to enjoy the great success it established on its first tour, and there seems to be no let-up in the demand for this popular and satisfying dance company. Plans for the 1960-61 tour call for new productions and the same kind of exciting ballet repertory that has inspired such acclaim across the continent. The value of Ruth Page's guiding genius in this enterprise cannot be appraised too highly. An international citizen who has enjoyed equal success as performer and choreographer, Miss Page has developed a company which has been joyously received not only in Chicago, London and New York but in literally hundreds of smaller cities. Using opera

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ANDRE MERTENS

With a new decade under way, the concert manager finds himself with responsibilities far greater than ever before. His scope is no longer of a centralized nature—it is now worldwide. He must at all times know and fulfill the exacting demands of the ticket-buying public everywhere. There is little or no margin of uncertainty allowed him as he continues his search for new names, new talents and new attractions that will meet or exceed his standard of excellence.

During the recently concluded 1950's, music, like other fields of art and culture, entered a new era of tremendously increased activity. As most nations strive for peace, their people have learned or are learning how to further enrich their lives through mutual understanding and co-existence. Hence, with the aid of today's great speed of transportation and communication, music has become a dynamic force in the betterment of international relations.

Perhaps never in the history of the performing arts have there been so many great artists, group attractions and major orchestras circling the globe for initial visits to far-away nations. Singapore, Hong Kong, Formosa, Moscow, Manila, Iceland, South Africa, Israel and Tokyo are no longer names in books nor points of discussions at the United Nations Assembly. These distant places are now parts of the concert manager's new responsibilities for they represent the places where the great American names will tour and where brilliant new talent will be discovered for American audiences to see and hear. The new decade beckons the entire world to enjoy the art, the talent and the culture of all its peoples through music.

During the coming season it will be my great pleasure to present artists and attractions from the United States, Canada, Italy, Yugoslavia, Germany, Austria, France, and Israel which confirms the statement made above. Here is the up-to-date news of the artists under my personal direction:

Renata Tebaldi returns at the end of February after many triumphs in Europe including a gala return to La Scala. She will be heard in a series of leading roles during the current Metropolitan season and will reappear in San Francisco and Chicago next fall. With the Chicago Lyric Opera she sings for the first time in the United States in "Fedora". Mme. Tebaldi continues to make best selling recordings for London, the most recent being "Aïda".

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JUDSON, O'NEILL AND JUDD

Highlighting one of the world's greatest lists of instrumental and vocal talent — the Judson, O'Neill and Judd Division's artist roster — the peerless Concertgebouw Orchestra of Amsterdam, under the direction of Eugen Jochum and Bernard Haitink, returns in April, 1961, for its first coast-to-coast United States tour. The orchestra appeared here in 1954-55, but did not go west of Chicago.

The JOJ Division counts among its galaxy of artists some of the Metropolitan Opera's most dazzling stars: Eleanor Steber, Richard Tucker, George London, Gloria Davy, Aase Nordmo-Loevberg, Mildred Miller, Anna Moffo, and Eileen Farrell who will make her long-awaited Met debut next season.

Miss Farrell brought unexpected excitement to last summer's Spoleto Festival when, subbing for the indisposed Louis Armstrong, she starred on an unscheduled TV program of popular music on the Ed Sullivan Show. Her scheduled appearances in Italy called for two performances of the Verdi Requiem and a recital of songs and arias with Thomas Schippers at the piano. Forty critics from all over Italy praised Miss Farrell unanimously as one of the world's greatest singers.

Eleanor Steber, recitalist par excellence as well as opera singer of top rank, has perpetuated her history-making Carnegie Hall recitals of 1958 and 1959 on records produced by her own company, ST/AND Records. The first recording (1958 recital), issued early in the autumn, was voted the best vocal recording of the year by the *New York Herald Tribune*. This artist, whose versatility is well nigh unlimited, goes on championing American music; latest evidence being her wonderful presentation of John La Montaine's song cycle, "Songs of the Rose of Sharon", in Carnegie Hall's Music of America Series.

Another triumphant season for Richard Tucker was set off by appearances with the orchestras of Denver, Houston, San Antonio and the Ann Arbor Festival. As one of the most sought-after tenors in the world, Tucker remains a star of the Metropolitan and Chicago's Lyric Opera. A role recently restored to his im-

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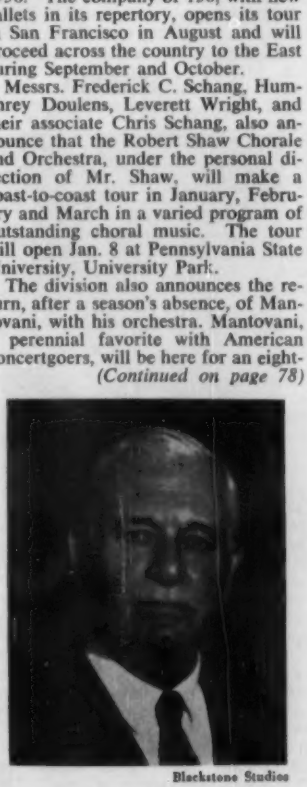
SCHANG, DOULENS AND WRIGHT

The return of the Royal Danish Ballet for its second tour of the United States highlights the new season's plans of the Schang, Doulens and Wright Division of Columbia Artists Management. The 200-year-old ballet company, with headquarters in Copenhagen, had a triumphant introduction to America in the autumn of 1956. The company of 130, with new ballets in its repertory, opens its tour in San Francisco in August and will proceed across the country to the East during September and October.

Messrs. Frederick C. Schang, Humphrey Doulens, Leverett Wright, and their associate Chris Schang, also announce that the Robert Shaw Chorale and Orchestra, under the personal direction of Mr. Shaw, will make a coast-to-coast tour in January, February and March in a varied program of outstanding choral music. The tour will open Jan. 8 at Pennsylvania State University, University Park.

The division also announces the return, after a season's absence, of Mantovani, with his orchestra. Mantovani, a perennial favorite with American concertgoers, will be here for an eight-

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Blackstone Studios

Arthur Judson

COMMUNITY CONCERTS, INC.

At the outset of this annual report, Community Concerts wishes to pay tribute to the officers, chairmen and workers of the more than 800 local Community Concert Associations in the United States, Canada and Mexico, whose unceasing efforts have made these associations major forces in the musical life of their cities. It is Community's firm intent to continue to fuifill its responsibility to these men and women: to provide them with an unequaled, all-encompassing, year-round concert service.

Community's service comprises, among others, four chief functions: (1) promotional services to each local association in preparing for and conducting its annual membership campaign; (2) booking services, of which a primary one is to make available to each association the most diversified and numerically largest array of artists and attractions from which the annual series may be chosen; (3) artistic services, including close co-operation with association and artist in the matter of program content; and (4) extension of all services to new cities which may wish to join the Community Concerts family.

A brief glance at the current status of the more than 800 local Community Concert Associations reveals that Community's promotional service has been in part responsible for the enrollment of the largest membership audience in the history of the organized-audience activity and, concurrently, for the accumulation by the local associations of artist budgets of a record size.

It should be emphasized here that Community places at the disposal of all Community Concert Associations the services of an experienced member of its representative staff, who personally assists the local officers and chairmen in preparing for and conducting the annual membership campaign. Community considers this representative service indispensable and, in large part, responsible for the en-

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COLUMBIA ARTISTS MANAGEMENT



Shelburne Studios

Andre Mertens, Executive Vice-President of Columbia Artists

MERTENS

(Continued from page 77)

Giulietta Simionato in her debut at the Metropolitan this year won raves and played to SRO audiences. She was heard as Azucena in "Il Trovatore" as Santuzza in "Cavalleria Rusticana" and upon her return in mid-February is scheduled to sing her first Amneris at the Metropolitan. Later in February and in early March she will be heard in concert and with orchestra in a number of key cities.

Canadian contralto Maureen Forrester is scheduled to appear with four major orchestras in New York this season. Already she has sung with the N. Y. Philharmonic on United Nations Day, with the Symphony of the Air, the Philadelphia and the Cleveland orchestras. Her performance with the Clevelanders in "Lied von der Erde" of Mahler received unanimous acclaim from New York's critics and she will be heard again in this work in four performances with the Philharmonic under Walter in mid-April (marking her 24th performance in four consecutive seasons). Also scheduled in April is a special concert with Walter in honor of Mahler. Then she will make a five week trip to Europe. Later, debut appearances at the Casals Festival, the Berkshire Festival and, in the fall, a first tour of Israel.

Leontyne Price will make her Metropolitan Opera debut as Leonora in "Il Trovatore". On April 10 she will appear with Cesare Siepi in the NBC-TV Opera "Don Giovanni". Her reengagements in Europe for the third consecutive season at the Vienna Opera is noteworthy, for her season there this year has been extended to five weeks and a new production of "Madame Butterfly" is being created for her. This will be Miss Price's first "Butterfly" anywhere. Other roles in Vienna will be Donna Anna in "Don Giovanni", "Aïda", and Pamina in "The Magic Flute". In Salzburg she will make her operatic debut in "Don Giovanni" and prior to that sings her first engagements at La Scala in "Aïda".

Elena Nikolaidi recently distinguished herself again in "Orfeo" with the Collegiate Chorale in New York. Earlier in the season she scored in Toronto and gave some outstanding concerts in Israel and Scandinavia.

Irmgard Seefried appeared here early this season in a series of recitals in New York, Chicago and other key cities and as guest artist with the Lucerne Festival Strings, winning her usual critical plaudits. Due to a busy schedule in Europe during the coming year she will be available for a lim-

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Blackstone

Frederick C. Schang, Chairman of the Board of Directors

SCHANG, DOULENS AND WRIGHT

(Continued from page 77)

week tour opening on the Atlantic seaboard in October.

Also under this division will be a spring tour of the Cleveland Orchestra, with George Szell conducting. The route will extend through Ohio, West Virginia, Tennessee, Georgia and South Carolina.

New artists and attractions in this division include Robert Merrill, a top Metropolitan Opera baritone; Mary Curtis-Verna, a leading dramatic soprano of the Metropolitan; William Olvis, new Metropolitan tenor; Olegna Fuschi and Lee Luvisi, brilliant new young pianists; and the celebrated Ballet Espanol Ximenez-Vargas, which will make its first grand tour of America in October, November and December. Introduced at the Berkshire Dance Festival at Jacob's Pillow,

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Warren Rothschild

Ruth O'Neill, Vice-President and Treasurer of Columbia

JUDSON, O'NEILL AND JUDD

(Continued from page 77)

pressive repertoire, Gabriel in "Simon Boccanegra", was sung in both New York and Chicago this season. Between operatic appearances in "Cavalleria Rusticana", "La Forza del Destino", "Carmen", "La Gioconda", and "Andrea Chenier", he has given numerous recitals from coast-to-coast.

George London's achievement as an operatic actor has brought him into the "exclusive" world of Richard Wagner. He is Wotan in "Das Rheingold" (issued by London Records), which was voted the best operatic recording of the year, and in January he thrilled Metropolitan audiences with his definitive characterization of the Flying Dutchman.

Gloria Davy's career continues to flourish on both sides of the Atlantic. Over here, her Nedda in "Pagliacci" was acclaimed at the Metropolitan earlier this season, and her numerous recitals in the United States and Canada have drawn large and enthusiastic audiences. Her New York Town Hall debut brought high critical praise. Last fall she opened the Beethoven Festival in Bonn, the Vienna Opera reengaged her for the spring of 1960 after a spectacular success as Aida, and she will make her Covent Garden debut this winter.

Aase Nordmo-Loevberg fulfilled numerous operatic engagements in Europe before coming to the Metropolitan this season to appear as Leonora in "Fidelio". She will assume other dramatic soprano roles during the season, and will appear in recital and with orchestra in the east and mid-west.

In the midst of an extensive concert tour which took her as far west as Colorado, Mildred Miller appeared

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COMMUNITY CONCERTS, INC.



Impact

David Ferguson, President of Community Concerts and Pacific Coast Manager

(Continued from page 77)

viable status of the local associations today.

In the area of booking services, the record shows that the local associations are currently presenting upwards of 3,000 concerts by more than 250 different artists and attractions affiliated with 74 separate managements. Artistically, the 1959-60 season thus far shows continuing success in the pursuit of Community's program policy: the balance between general audience appeal and the need to serve the most discriminating musical taste.

Community's services were extended to include 44 new associations for the 1959-60 season. In the United States, they include:

Bath, Me.; Blytheville, Ark.; Bountiful, Utah; Bronxville, N. Y.; Chanute, Kan.; Chippewa Falls, Wis.; Coalinga, Calif.; Cullman, Ala.; Cumberland, Md.; Dover, Del.; East St. Louis, Ill.; Ft. Lauderdale, Fla.; Frankfort, Ind.; Garden City, N. Y.; Hagerstown, Md.; Hannibal, Mo.; Hibbing, Minn.; Hopkinsville, Ky.; Jackson, Tenn.; Lake City, Fla.; Lakeland, Fla.; Laurelton, N. Y.; Lebanon, Ore.; Levittown, N. Y.; McKeesport, Pa.; Monessen, Pa.; Monterey Park, Calif.; Oakland, N. J.; Olympia, Wash.; Peekskill, N. Y.; Pomona, Calif.; Rolla, Mo.; St. Charles, Mo.; Santa Monica, Calif.; Sioux Falls, S. D.; Skokie, Ill.; Tampa, Fla.; Twenty-Nine Palms, Calif.; Watertown, Wis.; Woodbridge, N. J.

In Canada: Elliot Lake, Ont.; Kelowna, B. C.; Levis, Que.; North Vancouver, B. C.

Additional services performed by Community in behalf of the local associations include the many tasks incident to booking and dating each concert series, including negotiations with the respective managements; the design, printing and shipping of a complete set of campaign materials; and the compilation and shipping of more than 3,500,000 annotated programs annually.

WEINHOLD

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libretti as her springboard, she has created balletic versions of operas with stunning success. In this genre the repertory of the present tour (which began early in February) includes "The Merry Widow" (Lehar), "Revenge" (Verdi, "Il Trovatore"), "Camille" (Verdi, "Traviata") and new this season, "Carmen" (Bizet). In each instance Miss Page's astute perception of story and character values has combined with her sure-handed sense of exciting theatre to produce new ballets of true eloquence. The present tour features an all-star cast headed by prima ballerina Melissa Hayden, Kenneth Johnson, first male dancer, John Kriza, guest artist, and Veronika Mlakar, Barbara Steele with Patricia Klekovic, Orrin Kayan and corps de ballet. The company of 50 includes an orchestra conducted by Neal Kayan.

It was with a sense of regret and affection that we said goodbye last December to Edith Moeller, director of those 36 "Angels in Pigtails" called the Obernkirchen Children's Choir. They had finished their fifth American tour with flying colors, their 12th soldout Town Hall concert on Dec. 13. The following day they enchanted a coast-to-coast television audience on the Hallmark Hall of Fame and captured the happiest reviews from critics for their heraldry of the yule season. It was not really goodbye but *Auf wiedersehen* for they will return to America for their sixth American tour season 1960-61, and even at this early date they are again almost entirely sold out.

What we believe to be a unique idea in concert programming for next season is the engagement of prima ballerina Melissa Hayden and premier danseur Jacques D'Amboise who will appear next season as guest artists with symphony orchestras. These highly acclaimed artists offer highlights, great moments from the great ballets of today and yesteryear.

Because its present tour has proved so successful, it is gratifying to announce that the Baltimore Symphony, under the direction of Peter Herman Adler, will again tour next season with soprano Frances Yeend and tenor Charles O'Neill in a program of orchestral and vocal highlights from operas of Verdi and Wagner. Since last summer, the versatile Miss Yeend has added four new roles to her extensive repertory: Ariadne ("Ariadne auf Naxos"), Sieglinde ("Die Walküre"), Elisabeth ("Tannhäuser"),

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Hurok Attractions



S. Hurok

The always glittering Hurok office has been enjoying its most brilliant season to date. In fact, since the advent of the Moiseyev Dance Company in 1958, S. Hurok has scarcely observed the closing of one season and the opening of another, but has dazzled American audiences with a succession of triumphant imports from a dozen countries and hundreds of appearances by the ever-more-distinguished list of Hurok artists.

Last April, the opening of the Bolshoi Ballet at the Metropolitan Opera House created one of the sensations of the century. Galina Ulanova, Maya Plisetskaya, Raisa Struchkova, Nina Timofeyeva, and their scores of colleagues made an indelible impression on audiences across the country. In four full-length ballets—"Romeo and Juliet", "Swan Lake", "Giselle", and "The Stone Flower"—and in two programs of highlights, the Bolshoi showed us what has made it fabled around the world. Its coming also created the biggest box-office jam in theatrical history—the first day's mail virtually selling out the Metropolitan for all performances—and put the Hurok Fifth Avenue offices into something resembling a state of siege.

On the heels of the Bolshoi, in July, came the huge Russian Festival of Dance and Music, which packed Madison Square Garden, Hollywood Bowl, and other enormous theatres with leaping, whirling performers from all over the Soviet Union. The Georgian State Company, some members of which created the festival's biggest sensation, is due in the United States in its entirety in March of this year.

Mr. Hurok's annual International Festival proceeded with Roberto Iglesias and his Ballet Espanol; Bayanihan, the delightful Philippine Dance Company; the vivid Polish State Folk Ballet ("Slask"); and Inbal, the fascinating Dance Theatre of Israel. In January the Moscow State Symphony launched its Tchaikowsky Festival and other appearances with nine concerts in Carnegie Hall. Konstantin Ivanov and Kiril Kondrashin shared the podium, and, besides the distinguished pianist Emil Gilels, the soloists included cellist Daniel Shafran, violinist Valerii Klimov, and Bolshoi Opera soprano Galina Vishnevskaya, all making their United States debuts. In a series of recitals and appearances with orchestras, Soviet cellist Mstislav Rostropovich again proved himself one of the world's top instrumentalists.

Still to come this season, in addition to the Georgian State Dance Company, are the Lamoureux Orchestra from Paris, Igor Markevitch conducting, and more than 500 British soldiers, marines and members of the RAF, who will arrive in June to stage a gigantic Military Tournament and Tattoo in Madison Square Garden, the first such ever seen in North America.

Next season Mr. Hurok will bring the Royal Ballet (formerly Sadler's Wells Ballet) back to North America for another probably record-breaking tour. Margot Fonteyn will again head the company as guest artist, and other ballerinas will be Nadia Nerina, Svetlana Beriosova, Anya Linden, and Annette Page. Michael Somes again heads the male contingent. In addition to such beloved classics as the full-length "The Sleeping Beauty" and "Swan Lake", the repertoire will include several productions new here.

Also scheduled for next season are the first American tours of the Warsaw Philharmonic; "Mazowsze", the famous Polish dance company; and the Regimental Band of the Coldstream Guards together with the Pipes and Drums of the Queen's Own Cameron Highlanders. Artists making their American debuts next season will include Dmitri Bashkirov, Soviet pianist; Eric Heidsieck, French pianist; and Presti and Lagoya, guitar duo. Returning will be the Israel Philharmonic, Soviet violinist Leonid Kogan, and, probably, London's Old Vic.

Additions to the Hurok list include Van Cliburn; the beautiful new soprano star Mary Costa; the distinguished American soprano Adele Addison; flutist Elaine Shaffer; and the noted pianist Shura Cherkassky. The famous Solisti di Zagreb, Antonio Janigro, conductor, will be touring under the Hurok banner, as will a new Ballet Ensemble, organized and directed by Metropolitan Opera choreographer Zachary Solov.

Marian Anderson began her current North American tour in January and will sing in 33 cities, her final concert of the season being scheduled for Salt Lake City on April 11. The famous contralto will then tour the Caribbean area and South and Central America. Floods of honors were again conferred on Miss Anderson this season, including honorary degrees from Princeton, Northwestern, and the University of Michigan.

Artur Rubinstein played extensively in Europe before returning to New York in November. Everywhere, both here and abroad, Mr. Rubinstein, as always, was greeted by sold-out houses and audience acclaim. His three concerts at Carnegie Hall were sold-out months in advance.

Following a tour of New Zealand and Australia, Jan Peerce began his American season in October. In addition to his performances at the Metropolitan, the famous tenor made a number of appearances with the Bach Aria Group both in New York and in other cities, sang in Carnegie Hall with the Little Orchestra in Handel's "Judas Maccabeus", and with the Orchestra of America in American songs and arias. He also sang in Beethoven's Ninth Symphony at the United Nations on United Nations Day and appeared as soloist with the Pittsburgh, Milwaukee, St. Louis, and other symphonies.

Fritz Reiner led the Chicago Symphony in another of the brilliant seasons it has performed since he became its musical director. In one of his rare guest appearances with other organizations, Mr. Reiner will conduct the New York Philharmonic from March 10 to 20.

Victoria de los Angeles enjoyed another of her crowded and impressive seasons. Before returning to the United States for her widely hailed Carnegie Hall recital last October, Miss de los Angeles sang in the major European capitals and festivals. At the Metropolitan she was heard as Manon, Mélisande, and Violetta, and also sang recitals in 19 cities. The Spanish soprano completed new recordings this year of "Traviata", "Madama Butterfly", and "Carmen". She returns to Europe in mid-March for a new production of "Traviata" mounted for her at the Paris Opéra and performances of "Manon" at Covent Garden.

After recording "Trovatore" in Rome during July, the Metropolitan's distinguished baritone Leonard Warren enjoyed a brief vacation before his fall season, which included the opening night "Trovatore" and a number of his famous roles in "Tosca", "Traviata", "Macbeth", and "Simon Boccanegra". Mr. Warren also appeared in concert in 18 United States cities.

In May, following a tour of Israel, Isaac Stern enjoyed one of the most extensive vacations he has ever taken, playing only in Tanglewood, at Ravinia Park, and in Robin Hood Dell during the entire summer. In October, the violinist began his annual American tour which, by April, will have encompassed 80 concerts, including appearances with the New York Philharmonic, Cleveland, Philadelphia, Boston, Chicago, San Francisco, and other symphony orchestras. During April he will return to the Soviet Union, where he enjoyed such a triumph three years ago as the first American concert artist to appear there since the war.

Nathan Milstein celebrated the 30th anniversary of his first American tour in 1929, when, a young violinist already famous in Europe, he quickly established himself on the United States scene. During the three decades since, he has emerged as one of the world's top instrumentalists, an achievement attested to by a Celebration album from Capitol Records and by his Carnegie Hall recital on Jan. 29.

William Steinberg, commuting back and forth across the Atlantic to fulfill his duties as musical director of both the Pittsburgh Symphony and the London Philharmonic, also found time to conduct two weeks of guest performances with the Boston Symphony.

Following his American tour last spring, Andres Segovia went to Japan for the first time since 1929. Rapturously received, the guitarist returned to Spain in June for the Granada Festival, spent some summer weeks at the Accademia Chigiana in Siena, and played more than 40 concerts in Western Europe before returning to the United States in January to play some 50 more. In May, Mr. Segovia will embark on a tour of Latin America.

Roberta Peters, after recording "Ariadne auf Naxos" in Vienna, for Victor, retired to await the birth of her second child, Bruce Eric Fields, who arrived on Dec. 14. The coloratura rejoined the Metropolitan on Jan. 16 as Zerlina in "Don Giovanni". She appeared on the Ed Sullivan Show, and will give a number of recitals.

Gregor Piatigorsky limited his concerts to appearances with the National and Boston symphonies, but Jerome Hines followed his widely hailed appearances at Bayreuth with appearances at the Metropolitan in "Tristan", "Macbeth" and "Pelléas" and sang 30 concerts.

Blanche Thebom continued her role as cultural ambassadress with another series of appearances around the world, this season visiting Japan, the Philippines, Taiwan, Viet Nam, Thailand, and Cambodia, and then progressing to Greece and Yugoslavia. With the San Francisco Opera, she appeared as Orfeo in the Gluck opera, and with the New Orleans Opera she sang Venus in "Tannhäuser". In addition to her performances at the Metropolitan as Fricka in "Die Walküre", and Amneris in "Aïda", and other roles, the mezzo-soprano made a number of concert appearances. This spring she will again tour abroad in Germany, Yugoslavia, Poland, and elsewhere in Europe.

Gina Bachauer played her first series of summer dates in North America last summer between two extensive groups of concerts at major festivals and cities in Western Europe. The noted pianist returned to the United States in October to play 37 concerts, including appearances with the New York Philharmonic, Cleveland, Detroit, and other orchestras, and one of the New York season's most highly praised recitals, at Hunter College.

Cesare Valletti turned in one of the season's most distinguished vocal recitals at Town Hall. The lyric tenor appeared at the Metropolitan in "Traviata", "Manon", and "Don Giovanni". He sang with the Mexico City Opera in "L'Elisir d'Amore" and recorded "Don Giovanni" in Vienna for Victor. In January he sang "L'Elisir" at San Carlo in Naples, and during the season appeared in concert in 19 American cities.

Alfred Wallenstein added to his laurels with another fine series of performances at the Caramoor Festival and brought the Festival's "Acis and Galatea" to Carnegie Hall as a particular highlight of New York's Handel Festival. He also scored in his first seasons at Lewisohn Stadium and Ravinia, and in return engagements at Robin Hood Dell. He returned to Los Angeles for a number of performances with his old orchestra, the Philharmonic, and also conducted the Chicago Symphony and orchestras in Central America.

Byron Janis played a busy schedule of concerts on three continents, 70 appearances in all. In August, he flew to Buenos Aires and went to Amsterdam on Sept. 19. In Europe he played with orchestras in Paris, Brussels, Utrecht, Oslo, Lisbon, and Rotterdam, and then returned to begin his North American schedule with the St. Louis Symphony. The pianist also played with the New York Philharmonic, the Boston, Philadelphia, San

(Continued on page 112)

LUDWIG LUSTIG MANAGEMENT

Artists who have recently joined the Ludwig Lustig Management are:

Nancy Chase, soprano, has appeared extensively in opera and concerts and was highly acclaimed in a recent recital in Boston. She also was a soloist with the New York Philharmonic, Philadelphia Orchestra, CBS Symphony, and at the Worcester Festival.

Maria Ferriero, dramatic soprano, has been heard with many opera companies and concert organizations throughout the country. Last summer she appeared at Santa Fe in leading roles in "Anna Bolena", and "Barber of Seville". Next summer, she will appear at Central City in the title role of "Aïda". Other bookings include Micaela with the Duluth Symphony in two stage performances of "Carmen".

Doris Jung, dramatic soprano, has been active in Europe in opera and concerts for the last few years. She will return to her native United States in 1960-61.

Jeanette Scovotti, lyric coloratura soprano, has appeared with the New York City Opera, as well as many other opera and concert organizations. Last summer, she made her debut at Central City as Adele in "Rosalinda". She was just engaged as soloist with the National Symphony, Washington, D. C., and for Despina in "Così fan tutte", in Boston, under Boris Goldovsky. She will join the touring company of "Voyage to the Moon" for more than eight weeks, as the Princess.

Beverly Sills, soprano of the New York City Opera, has been booked by the National Symphony to sing Rosalinda in highlights from "Fledermaus", and for a telecast with the Hartford Symphony. She will rejoin the New York City Opera in its spring season in New York and on tour, in the title role in "The Ballad of Baby Doe", and



James Abresch

Ludwig Lustig

the Coloratura Soprano, in "Six Characters in Search of an Author". Appearances on tour include Washington, Chicago, Cleveland, Detroit, Rochester, and Hartford. Next summer she will make her debut at Central City in the title role of "Aïda".

Miriam Pirazzini, mezzo-soprano, has appeared in all the leading opera houses of Italy, including Milan, Rome, Naples, and Verona, and in all European music centers. She just returned from a series of operatic appearances in Russia, in "Carmen" and "Aïda", and has been re-engaged for next year. She made her debut in Havana, Cuba, in two performances of "Adriana Lecouvreur" with Renata Tebaldi.

Hertha Toepper, leading mezzo-soprano of the Bavarian State Opera, Munich, recently sang Octavian in two performances of "Der Rosenkavalier" at Covent Garden. This spring she is booked for appearances in Paris, and will sing at the Bayreuth Festival in Wagner's "Ring". For 1959-60 she has been solidly booked in Europe.

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WILLIAM MORRIS AGENCY

The past season has been the most successful thus far for the William Morris Agency's burgeoning Special Attractions and Concert Division, Klaus Kolmar, head of the department, reported. Four Morris artists were at the top of the list of most popular presentations voted upon by the National Association of Concert Managers during their recent New York conclave. They were Fred Waring and his Pennsylvanians, Jose Greco and Company, Carlos Montoya, and Hal Holbrook's "Mark Twain Tonight".

Among the highlights of the season past were the phenomenal success of Holbrook's one-man entertainment, which was offered to local sponsors direct from its smash-hit Broadway engagement; Waring's record-breaking tour, which shattered all of his previous box-office marks; and triumphant tours of two foreign attractions, whose travels under the William Morris banner represented something of a coup in concert circuits. The Takarazuka Dance Theatre of Japan traveled the breadth of the United States, racking up phenomenal grosses wherever it was booked, while the Philharmonia Hungarica, the symphony orchestra composed of former Hungarian freedom fighters, had a singularly successful tour and emerged as one of the world's foremost symphonic aggregations.

The Morris office lists 12 new artists and attractions that will be touring the United States under its banner, in addition to such familiar WMA of-



Stan Menacher

Klaus Kolmar

ferings as Fred Waring and his Pennsylvanians, Jose Greco and Company, Carlos Montoya, Mahalia Jackson, Hal Holbrook's "Mark Twain Tonight", and the National Ballet of Canada.

Slated for next year are two dramatic productions, "The Murder of the Man Who Was Shakespeare" and "Paint Your Wagon". The former, based on Calvin Hoffman's book of the same title which was a literary sensation a few seasons ago, will be a dramatic presentation of Mr. Hoffman's findings in the Marlowe vs. Shakespeare controversy. A star cast is being lined up for the production, which is to be directed by Sir Cedric Hardwicke. A 15-week tour is planned beginning early October on the West Coast.

"Paint Your Wagon" is the Alan

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CONCERT MGT. WILLARD MATTHEWS

Concert Management Willard Matthews announces the following artists under his direction for the 1960-61:

Harold Cone, pianist-composer, has been re-engaged to appear at the Lewisohn Stadium for the fourth consecutive summer. He will appear with Arthur Fiedler in June 1960, and left on Feb. 7 for a tour of the Far East, including Japan, Korea, Hong Kong, Singapore and Indonesia.

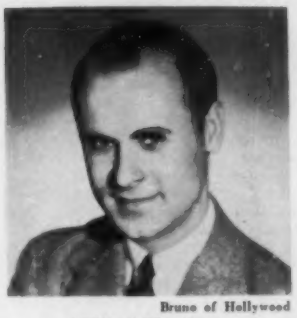
The Circle Dancers, under the direction of Drid Williams, consisting of Six members, will tour during July under the auspices of the University of Minnesota, covering Minnesota, North and South Dakota, Montana and Iowa.

Catharine Morgan, organist, will tour the Eastern Seaboard states filling engagements for colleges, universities, and various chapters of the American Guild of Organists.

Albert Vales Blain, guitarist, will fulfill engagements in New England states and Eastern Canada during November and December 1960 and March and April 1961.

Lalli, Dancer of India, recently appeared as soloist with the Charleston, W. Va. Symphony and was guest soloist in Philadelphia on WFIL-TV, under the sponsorship of "Exploring the Fine Arts". Lalli will tour Indonesia in the fall, 1960.

Simone and Francoise Pierrat, cellist and pianist from Monte-Carlo and Paris, will make their second American tour in March 1960. They have been engaged for college and univer-



Bruno of Hollywood

Willard Matthews

sity concerts, as well as TV and radio appearances in New York, Philadelphia and Washington, D. C., as well as engagements in Eastern Canada.

Aristid von Wurtzler, harpist of the New York Philharmonic, will tour during July 1960, through the Midwest, under the auspices of the University of Minnesota.

Gilbert Reese, cellist, recently appeared at Town Hall, New York, and is to tour Idaho, Montana, Wyoming, and Oregon during April and May 1960.

Marvin Ziporyn, violinist, has 15 engagements along the Eastern Seaboard and the Midwest during April and May 1960. He also will fulfill engagements during the summer in concert and festivals throughout Europe.

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GIESEN MANAGEMENT, INC.

Hardly a week has passed in the last few months without an artist under the Giesen Management arriving from Europe. The arrivals will continue well into the year and include a few departures as well.

In December Anna Russell, international concert comedienne, returned from a wildly successful tour of Britain and South Africa. Miss Russell, continuing with the Giesen Management under the personal direction of Edna Giesen, is beginning her ninth annual tour of the United States and Canada. After that she will return for further appearances in Europe, come back to the United States, and then tour Australia and New Zealand.

Niven Miller, Scots baritone who has won world-wide acclaim, arrived here in January. His bookings in the United States and Canada are heavy and his tour continues until mid-February.

Cilli Wang, celebrated comic pantomimist who has scored successes on the Ed Sullivan and George Gobel TV shows, arrived from Europe early in February. She is setting out across the United States with her wonderful one-woman show, props stacked in the back of her station wagon, and will tour through March.

Gerald Moore, who first won recognition as a great accompanist and went on to even greater fame with his delightful lecture-recital "Music and Mirth with Gerald Moore", will come from England for appearances in the United States and Canada in February.

Herbert Rogers, brilliant young American pianist, will tour the United States until fall when he leaves for his second European tour. His last visit brought high acclaim and his coming appearances promise even greater success.

Loren Driscoll, exciting young lyric



Edna Giesen

tenor now featured in "My Fair Lady", will leave the show on June 1 for another season with the Santa Fe Opera. Mr. Driscoll has appeared with the company with great success in the past and this year he will sing leads in "The Rake's Progress", "La Cenerentola", and "The Gondoliers".

Angna Enters, whose one-woman theatre is one of the most exciting programs available, will continue her performances in the United States. Miss Enters is famous as an author and an artist as well as a theatrical personality.

Boris Goldovsky, artistic director of the Goldovsky Grand Opera Theatre, Peabody Award winning commentator of the "Metropolitan Opera News of the Air", and noted pianist, has recently joined the list of Giesen Management artists, by arrangement with the Herbert Barrett Management, to present his lectures and piano recitals.

Other recent additions to the GMI list are Al Minns and Leon James, jazz dancing sensations of the last two Newport jazz festivals and featured TV performers. Edna Giesen has

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COLBERT-LaBERGE CONCERT MANAGEMENT



Paul Dokter

Henry and Ann Colbert

Colbert-LaBerge Concert Management inaugurates its tenth anniversary year with appreciation and thanks to the many hundreds of individuals and music organizations throughout the United States which have made this anniversary year possible. With Henry and Ann Colbert guiding the organization, and Agnes Eisenberger as their executive assistant, Colbert-LaBerge enters its second decade with the confidence that the next ten years will open up fresh opportunities and challenges. High on the list of reasons for this forecast are the new artists whom the Colbert-LaBerge Concert Management is introducing to the United States during 1960-61.

Among them is the sensational Australian "all-purpose" soprano Joan Sutherland, whose current successes in Europe are whetting the appetites of people in the United States who have read reports of her triumphs at the Covent Garden and Vienna Operas, or who have heard newly released London records of Donizetti and Verdi arias. She has sung at many of the leading European festivals and is in special demand for concert performances of the works of Handel and Bach. Her recital programs are noted for their variety covering the whole range of vocal literature.

New, too, is Annie Fischer, Hungarian pianist, who has become a familiar figure in the world's music capitals in appearances with major orchestras and in solo recitals. Scheduled to make her United States debut with the Cleveland Orchestra in January 1961, she is expected to create the same impact in the United States as she has in Europe.

One of Britian's musical institutions, the London Intimate Opera, will

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HERBERT BARRETT MANAGEMENT



Nancy Barrett

Herbert Barrett

The Herbert Barrett Management, representing the great names in music with emphasis on artistic stature, audience appeal and personality, has achieved a position of first rank in the field with its distinguished 1960-61 roster of 22 solo artists, four special touring attractions and seven eminent conductors.

Herbert Barrett is the president of the management and Joseph A. Lippman vice-president. By special arrangement with the Southwestern Artists Service of Dallas, Texas, Lanham Deal and Mildred Sale, partners in that organization, have exclusive representation of the entire Barrett list for the states of New Mexico, Texas, Arkansas, Louisiana and Oklahoma.

Spurred on by the complete success of last year's innovation of a Barrett Carnegie Hall Subscription Series of four concerts by world-famous artists at neighborhood movie prices, which proved that there is a live audience for music if but a concert seat would fit into personal budgets, the Barrett Management staged a similar second series which again filled a need for the metropolitan public. Another Barrett-managed New York series of special distinction —subscribed to capacity—are the Town Hall concerts of the Bach Aria Group under the direction of William H. Scheide. Mr. Barrett also serves as manager of the American Opera

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Joseph A. Lippman

WM. L. STEIN, INC.

It is with great pleasure that I report that the musical business has picked up and that the outlook for the season 1960-61 is much brighter than the past few seasons. The following report of the activities of our artists will show this picture clearly.

Lucine Amara, who is now in her tenth season with the Metropolitan Opera, has just signed a new three-year contract. She made her debut with the San Francisco Opera last fall and will make several guest appearances with the Vienna State Opera in March. After the Metropolitan's 1960 tour, she will return to Europe for performances in Stuttgart and other German cities. In July she will appear with the Israel Philharmonic, under the direction of Erich Leinsdorf, in "Forza del Destino".

Walter Berry, leading baritone of the Vienna Opera, returned to America in the fall to appear at the Chicago Lyric Opera. He will return to Chicago next fall.

Laura Bodnar, young lyric soprano, has appeared in concerts and opera performances; among them Mozart's "Impresario", with Arnold U. Gamson as conductor.

Leonard del Ferro, dramatic tenor, is a leading member of the Netherlands Opera, which he joined after appearing on tour with the Covent Garden company.

James Farrar, young American baritone, is singing in Oberhausen, Germany, and has won much acclaim.

Dietrich Fischer-Dieskau, whose absence from the concert stage this season was sorely felt, will return in the fall of 1960. Plans to have him appear in opera had to be given up due to his many other commitments, but he will be heard in concert in New York, Washington, Baltimore, and with the Chicago Symphony, among other activities.

Sandor Konya, leading tenor of the Berlin Opera and La Scala, who has been Bayreuth's Lohengrin for the past two seasons, will be introduced to American audiences for the first time next fall with the San Francisco Opera.



James Abresch

William L. Stein

Phyllis Lommel, young American mezzo-soprano, like her colleague, Leonard del Ferro, became a member of the Netherlands Opera Company in Amsterdam last September.

Paula Lenchner, formerly of the Metropolitan Opera, is now a very successful member of the Stuttgart Opera.

Christa Ludwig, after a highly successful debut with the Chicago Lyric Opera, joined the Metropolitan and is slated to return to both companies next season. She also plans a series of recitals.

Jan McArt, formerly of the San Francisco Opera, was seen in the NBC-TV "Cavalleria Rusticana". She has been and will be heard extensively in concert appearances from coast to coast.

Robert Oliver, bass, made two highly successful Town Hall appearances and a tour through Europe with Igor Stravinsky.

Norman Paige, young American tenor, is now in his second successful

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EASTMAN BOOMER MANAGEMENT

Eastman Boomer, with 30 years of experience in the concert and special-attraction field, recently established his own managerial office and will offer for the 1960-61 season the following:

Howard Aibel, pianist, and winner of the Naumburg Foundation Award for 1959 and the Josef Lhevinne Memorial Award. Other pianists are Claudette Sorel, who will tour Europe in February and March, 1960, and whose new LP was just released by Monitor Records, and Sylvia Zaremba, who will make her fourth annual tour of Europe during March and April, 1960, and during the same months in 1961.

Vocalists include Bette Bjoerling, soprano; Gabor Carelli, tenor, of the Metropolitan Opera; John Carter, tenor, returning to America after two seasons abroad of study and engagements; Beatrice Krebs, mezzo-contralto of the New York City Opera, who is soloist this season with the orchestras of Dallas (twice), Pittsburgh, Baltimore, etc.; Robert McFerrin, baritone, currently heard as Porgy in the MGM film "Porgy and Bess", and who will make his third annual tour of the Scandinavian countries and Germany in September and October 1960; Arda Mandikian, soprano, who will make her second tour of North America during the coming season. A unique recitalist, Miss Mandikian in her auspicious Town Hall debut offered a program spanning 22 centuries of vocal literature. John Gillaspy, baritone of the New York, San Francisco, Philadelphia and Chautauqua opera companies.

Popular artists include William Clauson, balladeer-guitarist, who is filling a sold-out tour of North America this season. He will tour Europe from March 1960 through January 1961, returning to fill TV and concert



Eastman Boomer

commitments in the United States and Canada. In May 1961, he leaves for his third tour of the Far East. Nina Dova, soprano-guitarist, has been engaged for an eight-week tour by the New Zealand Broadcasting Service. Enroute there she will concertize in Honolulu, Singapore, Philippines, the Fijis, etc. Richard Leibert, famous organist of Radio City Music Hall and popular recording artist, will again make a transcontinental tour.

Instrumental ensembles include Camera Concerti, Joseph Eger, director, a Chamber Orchestra of 14 winds and strings including two soloists, whose initial tour this season was sold out; The Eger Players, Joseph Eger, French horn, with piano, cello, and violin; David Glazer, clarinettist, with Frank Glazer, pianist, in joint sonata recitals; Robert Gerle, Hungarian-American violinist who has appeared in recital with major orchestras in this country and abroad, and possessor of the famed $45,000 Hubay Stradivarius. Mr. Gerle will be available in straight recital as well as in sonata recitals with Albert Fuller, harpsichordist. Joseph Eger and David Glazer are

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COSMETTO ARTIST MANAGEMENT

1959 was for us the year of incorporation. We are now Cosmetto Artist Management, Inc., under the direction of Cleon Cosmetto and Mildred Shagal. For 1960-61 we have the privilege of representing a varied list of outstanding artists and attractions.

Those ebullient Frenchmen, Varel and Bailly, with the Chanteurs de Paris, will make their fourth transcontinental tour from late January through early April. In addition, as every season, they will be singing in America's smartest hotels and will be seen on television.

The Tucson Arizona Boys Chorus will make their second tour under our management. This season we have a sold-out 11-week tour. The Tucson Boys were guest artists on the George Gobel TV Show Dec. 20. After a six weeks' rest in Tucson, the boys will leave for a tour of Hawaii, New Zealand, and Australia.

The Little Singers of Paris sang on the Telephone Hour Dec. 18, culminating a 13-week tour. We are skipping season 1960-61 to allow the Little Singers to fulfill European commitments.

Added to our list is the outstanding dance satirist, Myra Kinch, with her company in a dance revue, "The Light Fantastic".



Alfredo Valente

Mildred Shagal

Among our pianists: Samson François, famous French pianist, created a sensation on his return to America after an absence of ten years; the renowned Alexander Uninsky will make his first tour under our management in the winter of 1960-61. During the fall months he will be concertizing in Europe; Stewart Gordon, rising young American, has been receiving extraordinary reviews in various parts of the country and is marked for an important career.

Appleton and Field, brilliant duo-pianists, continue presenting interesting programs. This season they de-

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INTER-ALLIED ARTISTS CORPORATION

Ann Kullmer, director of Inter-Allied Artists Corporation, announces the following new artists for the coming season:

Juanita Porras, Peruvian soprano, whose triumphant American debut recital in Town Hall on Nov. 30 brought an immediate starring engagement with the Canadian Broadcasting Corporation transcontinental telecast on Feb. 11 of "Manon". She will then sing with the National Symphony in Mexico City and be heard in concert in Guadalajara and Acapulco, after which she leaves for concert and opera appearances in Europe.

Lui Tsun-Yuen, lutist and internationally famous virtuoso of the Pipa and Chin—ancient Chinese instruments—received unanimous praise from press and public for his Carnegie Recital Hall concert in September. Since then Mr. Lui has appeared in recital in Boston, Baltimore, Washington, D. C., Chicago, and at Princeton University. His recent album released by Lyrichord is establishing an amazing sales record.

Duo-pianists Ingrid and Karen Gutberg, outstanding young artists with unique programs, are now being booked for their third transcontinental tour.

One of the high-ranking violinists of our country, Harry Shub, will appear with major concert auspices in the East and is scheduled for a South American tour in the late spring.

June McMechen, soprano, outstanding in recital, stage and recordings ("Porgy and Bess", Columbia Records), was heard in recital in New

(Continued on page 112)



Ann Kullmer

ANDREW SCHULHOF

The Andrew Schulhof management continues the exclusive world-wide management of Ernest Ansermet and Sir Thomas Beecham, and will present other noted conductors to the American public. Artists under Schulhof exclusive management include:

Ernest Ansermet, who will not appear next season in the United States due to important engagements in Europe at major festivals, and also in Japan, besides appearances with his own Orchestre de la Suisse Romande and others will make a number of recordings for Decca-London.

Sir Thomas Beecham, who will be touring Europe with the Royal Philharmonic and making recordings, is returning to the United States for guest engagements.

Paul Kletzki, musical director of the Dallas Symphony, is accepting very few guest engagements in order to devote his time to the Dallas orchestra. However, he will conduct at some of the major festivals in Europe during the summer, and will record for EMI-Angel-Capitol-Records.

Peter Maag, young Swiss conductor, who made his American debut last year in Cincinnati and Detroit, is returning to the United States for guest engagements. During the year he is also conducting in Glyndebourne, London, Paris, Italy, Germany and Switzerland.

With the death of Mr. Schulhof last Feb. 8, his wife, Belle Schulhof, will continue the management service in her husband's name.

The Schulhof management was also the agent for the Hungarian composer, pianist, and conductor, Ernst von Dohnanyi until his death on Feb. 9.

FRIEDBERG MANAGEMENT



Marion Saerchinger

The Friedberg Management enters its 48th year of continuous activity with its usual choice roster of distinguished artists and ensembles, headed by that most distinguished woman pianist, Dame Myra Hess, and the world-renowned Budapest String Quartet. New additions this season include the American pianist Beveridge Webster, who has recently risen to virtuoso stardom with a series of three recitals of masterworks ranging from Beethoven to Schoenberg and Ravel, and the brilliant young dramatic soprano Shakeh Vartenissian, who sky-rocketed to operatic stardom at the first Spoleto Festival.

The list of Friedberg pianists again includes Lilian Kallir, who during the past two seasons earned fresh laurels as soloist with major orchestras from Berlin and Warsaw to New York and Chicago; the brilliant Gyorgy Sandor, leading disciple of his teacher, Bela Bartok. Ania Dorfmann, long a favorite with orchestras and audiences from coast to coast, is a newcomer to the list, and Bruce Hungerford, the greatly admired "poet at the piano", is spending his second successful year abroad.

The noted French cellist Pierre Fournier has completed his third successful season with the management and returns for another lightning tour, opening with the Cleveland Orchestra in October. His advance bookings again include several New York appearances, among them some joint recitals with Ania Dorfmann. His United States availability ends in early December because of European commitments.

Joseph Schuster, cellist, also divides his time between America and Europe. He will, however, devote the fall and winter of 1960-61 to the United States, beginning his tour with orchestral engagements on the West Coast in October, to be followed by the Midwest and East, before returning to Europe for festival dates.

The two younger violinists on the Friedberg list are steadily growing in public favor. Betty-Jean Hagen is in particular demand in her native Canada, and increasingly so in the United States. She had a resounding success at the Vancouver Festival in orchestral appearances. She is about to



Lillian Knapp

begin a recital tour of Germany, Holland and Great Britain, the country which in 1952 voted her to be "the foremost musician in the British Commonwealth".

Michael Tree, an outstanding figure at the Marlboro Festival last summer, and in the distinguished company of Rudolf Serkin at the Metropolitan Museum in New York, is appearing there in his own right, having been selected for the Young Artists series for 1960. He will be available for recitals and chamber-music series throughout the United States.

In the realm of chamber music the Friedberg Management is offering, as usual, its two famous string quartets, the Budapest and the Kroll.

The Budapest String Quartet, whose name has become a household word in the course of its 29 years in America, again divided its time between touring the country and playing its

(Continued on page 100)

J. J. VINCENT

J. J. Vincent, president of Vincent Attractions, announces the continuation of his established policy of presenting a limited number of selected artists for the coming season.

The New York Philharmonic Septet, contracts with which were signed late in the year after the booking season, will appear in a March concert at Newark, N. J., while other engagements are now in the process of consummation.

Laszlo Varga, solo cellist of the New York Philharmonic, played the Triple Beethoven Concerto with that orchestra in New York, Boston, Washington, D. C., and Springfield, Mass. With the Philharmonic on its European tour, Mr. Varga was heard in Moscow, Leningrad, Stockholm, Belgrade, Hamburg, and on the series given in Holland. The cellist was presented in solo recital over BBC (London), Radio Holland, and in Copenhagen.

The New York Philharmonic Cello Quartet was heard recently in concert at Drew University, and will appear



Alfredo Valente

J. J. Vincent

in Carnegie Recital Hall on March 4.

New to the Vincent Attractions is Leslie Hodge, conductor, recently returned from brilliant successes in Yugoslavia. Mr. Hodge has completed his schedule as director of the Phoenix (Ariz.) Symphony, and is currently being signed for conductorial engagements.

J. J. Vincent is now in Europe, engaged in concluding final details of the foreign bookings for his artists, and auditioning new talent.

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N. Y. Herald Tribune
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•LUCRETIA WEST
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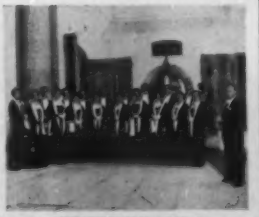
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MEYER MANAGEMENT



J. H. Meyer

Meyer Management Corporation (J. H. Meyer) continues to concentrate its activities on the opera market in this country and Canada, with symphony orchestra dates of an operatic character as an added feature.

The list is limited to opera singers of solid standing and proven acceptance in a market of wide fluctuations, in which in the long run only the best will prevail. This dictum holds good not only for top-ranking opera artists, but also for utility singers who must possess a large repertory and wide experience to stay in the running. Meyer Management, throughout the years, has been able to fulfill these rigid requirements as the re-engagements of many Meyer artists prove.

Mr. Meyer continues to be the personal representative in New York for several companies, among them the Cosmopolitan Opera of San Francisco and Tulsa Opera, Inc.

New among artists for the 1960-61 season is the Canadian soprano Marguerite Gignac, a coloratura whom he considers a "special find". Last summer, she appeared at the Vancouver Music Festival. She is at present in France and Italy and will return in June to sing the title role in "Lucia di Lammermoor" at Central City.

Beauteous Eva Likova continues her splendid career in the opera field. She has captivated audiences everywhere, including Central City, where she sang in "Fledermaus" last summer; the Philadelphia Grand Opera; the San Antonio Opera Festival; the Miami Opera Guild; Grant Park, Chicago; and in many other cities.

Dramatic soprano Elinor Ross, since her debut with the Cincinnati Summer Opera, has sung Verdian heroines with the Chicago Lyric Opera, the Philadelphia Grand Opera, Tulsa Opera, the Tampa Opera Guild, at Monterey (Mexico), etc., appearing in "Trovatore" and "Ballo" opposite such artists as Bjoerling, Warren, Baum, Madeira, Moscona, etc. At the Empire State Music Festival, she sang the first United States performance of Villa-Lobos's "Four Brazilian Songs", under the baton of the composer. In April, she will appear in

(Continued on page 106)

KENNETH ALLEN

Opening new offices at 125 East 63rd St., New York 21, Kenneth Allen, formerly a director of Concert Associates, Inc., and of Kenneth Allen Associates, Inc., has been made exclusive North American representative of the famous Ballet Russe de Monte Carlo.

Also on Mr. Allen's 1960-61 roster are: The Columbus Boychoir, offering in the fall its fully-staged production of Menotti's "Amahl and the Night Visitors" (for which the group is augmented by four excellent adult soloists) and in the spring its regular boychoir programs, featuring a charming operetta in costume; and The Original Don Cossack Chorus and Dancers in what will be its 31st consecutive American tour under the diminutive dynamo Serge Jaroff. (The Cossacks are available in February-March.)

The much-traveled National Opera Company (formerly the Grass Roots Opera Company), touring under the Allen banner next spring in Northeastern United States and Eastern Canada (and offered elsewhere in the United States by the Alkahest Celebrity Bureau of Atlanta, and the Pryor-Menz Concert Service of Council Bluffs, Iowa), will present fresh and exciting performances of "Carmen", "La Cenerentola", and a double bill comprising "Gallantry" by Douglas Moore and "R.S.V.P." by Offenbach. All operas are performed in English.

New both to the management and to the concert field is the Cleveland Play House, long famous in the theatrical circles as the nation's oldest (44 consecutive seasons), busiest (about 25 productions a year in three self-owned threatres), and probably most successful (*not* excluding New York) professional repertory company. Beneficiary of a sizable grant from the Ford Foundation, the organization now sets forth to investigate the



G. Maillard Kessler

Kenneth Allen

world of one-night-stands, at a fee which many smaller communities and educational institutions can well afford. Like the National Opera Company, the Cleveland Play House is represented by Mr. Allen in Northeastern United States and Eastern Canada (January to April), and by Alkahest and Pryor-Menz in their traditional territories. Plays to be offered in 1960-61 are Shaw's "Candida", Stefan Zweig's "Volpone" (adapted from Ben Jonson), and Marlowe's "Doctor Faustus", and sponsors are urged to consider the possibilities offered by these three mutually complementary productions for a three-evening "Drama Festival".

Composer-conductor-lecturer Virgil Thomson is another Allen client, and last but very far from least, the management will be returning the great Roger Wagner Chorale to the concert field in 1961-62.

As this issue goes to press, this management is able to announce that arrangements have been completed for the representation of Rosalyn Tureck on her return to these shores in 1961-62. Sold out elsewhere throughout 1960-61, the distinguished pianist and Bach interpreter will return here in the fall of 1961 for an extended tour.

BICHURIN AND STAWSKI



Wilenski

M. P. Bichurin



Joseph A. Stawski

For Concert Management Bichurin and Stawski, 1960 marks the first year of their existence as a new partnership. Managerial activity continues as previously under the name of M. Bichurin, but on a broader scale; contacts in more foreign countries have been established, the constant roster of distinguished artists has been enlarged, and a booking activity in this country, though on a selective basis, has been developed.

The management gives the following report concerning the accomplishments of the past year and activities arranged for 1960-61:

Rudolf Firkusny is scheduled for a tour of Latin America and Mexico in May and June 1961.

Ruggiero Ricci, apart from his annual tour in Western Europe, concertized in May 1959 in Hungary for the first time since the war and embarked on his first tour of 15 concerts in Israel. Mr. Ricci's schedule abroad in 1960 includes a spring tour again in the Far East, including for the first time Japan (20 concerts); his biennial summer tour in South America, with added performances in Guatemala, Mexico and Peru; and appearances in Hungary and East Germany, where he scored a triumph in 1957 and 1958. He also will visit Rumania and Bulgaria for the first time. After completing his booking activity in this country (January through March 1961) Mr. Ricci will go in April 1961, to the USSR, where he has been invited for the first time for a series of approximately 15 orchestral appearances and recitals.

Frank Glazer, pianist, left in January for his seventh tour of Europe and to the Middle East, to be followed by his first Israeli tour.

The organization is pleased to an-

(Continued on page 112)

HANS J. HOFMANN

Based on years of experience in Europe as owner of a theatrical agency in Vienna, Hans J. Hofmann's management activities are now centered in New York.

His list of clients is headed by Margaret Harshaw, dramatic soprano of the Metropolitan Opera. She is singing "Parsifal" and "The Flying Dutchman" there this season and has been re-engaged for the 1960-61 season. She has recently appeared as Ortrud in "Lohengrin" with the Pittsburgh Opera Society and Brünnhilde in "Die Walküre" with the Houston (Texas) and Shreveport (La.) Opera Companies. She was soloist with the St. Louis Symphony in an all-Wagner program.

Jacob Barkin, tenor, sang the Duke in "Rigoletto" with the Chattanooga Opera Company. He repeated his success as the Duke at the Summer Festival in Washington, D. C.

Richard Cassilly, leading tenor of the New York City Opera, has this season, in addition to many performances in the standard repertoire throughout the country, appeared as Peter Grimes on the CBC Television network; as Sam in "Susannah" with the Cincinnati Opera Association; as Oedipus in Stravinsky's "Oedipus Rex" with the New York City Opera; as Laca in Janacek's "Jenufa" with the Chicago Lyric Opera; and as Aeneas in Berlioz's "Les Troyens" with the American Opera Society.

William Dembach, tenor, has been engaged by the combined houses of Solothurn-Biel, Switzerland, where he will sing six roles.

Herbert Doussant, American tenor, has been re-engaged for the third year at the opera house in Mainz, Germany.



Sedge Le Blang

Hans J. Hofmann

Enrico di Giuseppe, tenor, won the Experimental Opera Theatre of America contest and appeared with the New Orleans Opera House Association as Des Grieux in "Manon". He also won the American Opera Auditions contest in Cincinnati and sang Cherubini's "L'Osteria Portoghese" at the Teatro Nuovo in Milano. He recently toured with the Goldovsky Opera Theatre as the Duke in "Rigoletto".

Robert Schmorr, tenor, has been engaged to sing Rodrigo in "Otello" with the Opera Society of Washington.

Richard Ames, baritone, will sing in "La Rondine" and "The Bartered Bride" with the Philadelphia Grand Opera Company. He sang also many concerts throughout Italy and Germany for "The Voice of America".

Philip Curzon, bass-baritone, is engaged for the opera houses of Würzburg and Stuttgart, Germany.

John Reardon, baritone, in addition to his regular appearances with the New York City Opera in leading roles in "Wuthering Heights", "Merry Widow", "The Consul", "Madama Butterfly", and "Così fan tutte", ap-

(Continued on page 110)

Glenn Gould



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SIEGFRIED HEARST

The world-wide representation of Leopold Stokowski is one of the main activities of Siegfried Hearst. In celebration of its 60th anniversary, Mr. Stokowski will again appear with the Philadelphia Orchestra in several concerts in Philadelphia and in New York this season. He will return to New York for three concerts in January 1961, to conduct Schoenberg's "Gurre-Lieder", which has not been performed either in New York or Philadelphia for over 20 years. He also will conduct the New York Philharmonic this March. Earlier in the year he conducted the opening and closing concerts of the Empire State Festival, the Los Angeles Philharmonic, and the Tucson Symphony. He conducted "Carmina Burana" and "Oedipus Rex" in operatic form at the New York City Opera, and also conducted in Poland, Germany, Italy and England.

Josef Krips, now in his sixth year as musical director and conductor of the Buffalo Philharmonic, will be musical director and conductor of the Cincinnati Music Festival for the fourth consecutive season in May and has been engaged for four pairs of concerts with the Montreal Symphony, which he has conducted for six years. Next July, Mr. Krips will conduct his third Beethoven Festival at Lewisohn Stadium. During August and September he conducted over 30 concerts on his second trip to Australia and New Zealand. In January he will conduct his tenth Beethoven cycle in London and will record for Everest Records all nine Beethoven symphonies. He also will conduct at the Vienna State Opera. He was guest conductor of the Chicago Lyric Opera in "Cosi fan tutte".



Siegfried Hearst

Georg Solti will appear three months in the United States and Canada as guest conductor with the Philadelphia, Los Angeles and San Francisco orchestras and in Canada with the Montreal Symphony. He has been invited for 1961 by the Detroit Symphony. Mr. Solti will record Wagner's "Ring" complete, following his "Rheingold" which was universally acclaimed. He has conducted at the principal European festivals, including Salzburg, Edinburgh, Munich, and Besançon, and toured with the Frankfurt State Opera, of which he is general director.

Leopold Ludwig was for the second season a principal conductor of the San Francisco Opera, scoring a great success with Strauss's "Frau ohne Schatten". He made his first recording, Strauss's "Ein Heldenleben" for Everest in London, which was so successful that he was engaged to record several symphonies. He is general director of the Hamburg State Opera.

Lovro von Matacic, in his first season in the United States at the Chicago Lyric Opera, scored a fine suc-

(Continued on page 108)

CONSTANCE WARDLE

George Copeland, dean of American pianists, is again available for a limited number of recital engagements.

Louis Sgarro, bass-baritone of the Metropolitan Opera, continues to keep busy with his commitments at the opera, his summer engagements at music festivals in Yugoslavia and Italy. This winter, he has sung "Murder in the Cathedral" of Pizzetti in the Empire State Music Festival performance in Boston; the Verdi "Requiem" with the Canterbury Singers and at Split, Yugoslavia; given recitals for Community Concerts in Indiana and Illinois; and looks forward to another busy summer in Europe. Next season Mr. Sgarro and Miss Okerson will be heard in joint recitals.

Doris Okerson, mezzo-soprano, of the Philadelphia Grand Opera, has given a most successful recital at Kaufmann Auditorium in New York City; sung a recital of Baroque music at the Wichita Bach Festival and at the Candlelight Concerts in Williamsburg, Va.; sang in "Messiah" with the Worcester Choral Society; continues to sing mezzo roles with the Philadelphia Grand Opera. She was the featured soloist at Radio City Music Hall for the Easter show, and continues as contralto soloist of Riverside Church.

Paul Matthen, bass-baritone, is again appointed artist in residence at the University of Indiana, and sang recently with the Ottawa Choral Society, the "Elijah" performances at Massachusetts Institute of Technology and Vassar, and was a member of the adjudicative committee for the Fulbright scholarships.



Constance Wardle

Paul Harelson, rising young American pianist, will be touring as far south as Florida this spring.

Madame Ré Koster, distinguished Dutch singer and repertoire coach, was guest faculty member during the summer session of the University of California, and will be back during 1960-61 for master classes in song repertoire.

In the chamber-music field, we offer three ensembles playing Baroque Music, available throughout the country. The Gotham Quartet (voice, oboe, cello and harpsichord), the Gotham Quintet (voice, violin, cello, oboe, and harpsichord) and the Josef Marx Trio (oboe, cello, harpsichord). Josef Marx is musical director of all three. With the Gotham Quartet and Quintet he is filling the dates booked for the Gotham Baroque Ensemble, which was forced to disband when two of its musicians became unavailable for the

(Continued on page 118)

NINA GORDANI CONCERT MANAGEMENT

In the tenth year of the Nina Gordani Concert Management, Miss Gordani finds herself in the midst of her busiest and most successful season, with 1960-61 promising to reach a new high.

Among the newcomers to her roster is Joel Rosen, brilliant young pianist, who has just returned from an extensive tour of the Near and Far East, where he gave over 65 concerts. This spring he will have a four-month South American tour under the auspices of the State Department. He will return in the early fall for a recital, and will be available as guest artist for orchestra and concert engagements for the coming season.

New to the roster is the talented violinist Florence Embretsen, who has appeared successfully this season with the orchestra of the University of Minnesota, guest soloist at Goddard College, the Brooklyn Philharmonia, the Norwegian Singing Society, guest artist with Aase Nordmo Lovberg, and many important radio programs.

Another highlight is the return of Mary Barratt-Due, prominent Norwegian pianist, for an American tour with her son, Stephan Barratt-Due, violinist, in the early fall of 1960. They have been engaged by the University of Wisconsin to tour for them for the celebration of the Scandinavian Year. Aware of the Norwegian musical literature, many lecture-recitals and workshop consultations are being arranged, in addition to their duo-concert appearances. They will be available in this country until January 1961.

Brenda Miller, distinguished young dramatic soprano, has won acclaim both in opera and on the concert stage. Miss Miller, also a gifted pianist, has added a group of international folk songs to her repertoire, in which she accompanies herself.

Victoria Markowski and Frank Cedrone, duo-pianists, are two of the most promising and talented young artists to appear on the musical scene. This husband and wife team has added to their extensive duo-piano repertoire duets for one piano, and their performance of the Poulenc Concerto has brought them to the attention of orchestras. They will be available until January 1961, when they will commence their tour for the University of Wisconsin.



Nina Gordani

Tomiko Kanazawa, American-Japanese soprano, has appeared with the Metropolitan Opera as well as other major opera companies and orchestras here and abroad. She will return from her Canadian tour in February to appear as guest artist for the Middletown, Ohio, Civic Symphony, and a series of solo appearances in Texas before leaving for her European summer commitments.

Salvador Ley, Guatemalan pianist-composer, has concentrated this season on his new opera, but he gave a few recitals in the east, and has appeared with the New Chamber Music Ensemble and the Chamber Music Society of Scarsdale. He will resume recital appearances in the fall of 1960.

Hadassah Sahr, pianist-educator, has joined this management, and will give a New York recital on April 2. She is a faculty member of Teachers College, Columbia University, and has appeared as soloist with orchestras and in recital throughout the country. She will be available for recital and orchestral appearances next season.

Beverly Triggan, talented young coloratura soprano, is a new artist to be

(Continued on page 106)

ROBERT GEWALD

Robert Gewald opened his own offices for personal representation and management on April 1, 1959, upon leaving National Artists where he had been Director of Television and Radio. He represents his artists in all fields—concert, opera, TV, films, and recordings.

Salvatore Baccaloni, buffo star of the Metropolitan Opera, this past season was co-starred in the Jerry Lewis film "Rock-a-Bye Baby" and on several TV programs. He also appeared with our leading opera companies. His new recording, "Baccaloni", was released by Grand Award Records. This season Mr. Baccaloni will be available for both concert and operatic appearances.

Amparo Iturbi will be heard this season in a new recital program entitled "An Evening of Romantic Music", featuring the music of the great Romantic composers. Miss Iturbi will also appear with orchestras.

Jose Iturbi, world-renowned pianist and conductor, will be appearing in both categories in 1960-61. He will be available for American-Canadian appearances in addition to his European and South American tours.

Dirk Sanders, choreographer and dancer, was featured in the Mary Martin tour and TV shows. Recently he completed special choreography



Gabriella

Robert Gewald

for the Robert Joffrey company and is on assignment from other groups to create new ballets.

Sound of Music Singers, all-female vocal group of 18 under the direction of Frederic D'Vonch, are featured in the Rodgers and Hammerstein Broadway hit "The Sound of Music" starring Mary Martin. They appeared on the Ed Sullivan Show and may be heard in the original-cast recording. Available for Sunday concerts and non-matinee afternoons.

Ian Keith, distinguished American actor currently featured on Broadway in "The Andersonville Trial", is available in a program of dramatic readings to colleges and associations within a 200-mile radius of New York.

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In the first year, nearly 90 per cent of the repertoire consisted of American chamber works by living composers, many of whom wrote expressly for the group. Today their performances include complete works by Offenbach, Menotti, Cockshott, Mozart, Chanler, Chabrier, Bucci, etc.

In 1956, the company was honored with an invitation to participate in the Edinburgh International Music and Drama Festival. Their sold-out appearances there met with such acclaim that this engagement snowballed into a 16-week tour of Germany, France, England and Austria. This spring, after their current national tour, the group will return to tour Germany, again under the sponsorship of the United States Government.

Pictured at the right are candid photos taken during actual performances round the world.


1


2


3


4


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7

1. Jeanne Beauvais, lyric soprano, in the Theodore Chanler - Hester Pickman opera, "The Pot of Fat".
2. Norman Myrvik, tenor and Francis Barnard, bass-baritone, enliven Jacques Offenbach's delightful opera buffa, "66".
3. Gian-Carlo Menotti's "The Telephone", already an American Classic, receives a refreshingly uproarious performance by the After Dinner Opera Company.
4. A mirth-provoking situation in the Antony - Hopkins - Michael Flanders opera, "Three's Company."
5. The After Dinner Opera Company captures the vivacity and brilliance of the Claude Pascal - Greta Hartwig opera "Bagatelle".
6. A farcial moment in Gerald Cockshott's "Apollo and Persephone".
7. A profile from "In A Garden", the Meyer Kupferman - Gertrude Stein masterpiece.

Emanuel Levenson is the musical director and pianist for all the After Dinner Opera Company productions.

After Dinner Opera Company, 550 Fifth Avenue, New York 36, N. Y.

HOWARD FRIED

Tenor

San Francisco Opera • New York City Opera
N.B.C. Opera • Philadelphia Grand Opera

"Pagliacci", San Francisco Opera

"Howard Fried, a character tenor who could be a leading lyric tenor, was the finest Beppe in the history of the San Francisco Opera Company."

Alfred Frankenstein,
San Francisco Chronicle

"Bartered Bride", Philadelphia Orchestra

"Howard Fried was altogether delightful as the oafish and stuttering villager, Vashek, never descending to low comedy and revealing a fine voice which was not distorted for the sake of comic effect."

Max de Schauensee,
Philadelphia Evening Bulletin

Recital, New York

"An unusual program . . . the performance was at a high level of merit. It was a pleasure to hear them (Schumann group) so admirably sung."

John Briggs,
New York Times

". . . all the way ingratiating, enlightened, and a fine treat. . . . first-class musicianship and the utmost interpretive authority. . . . a program that was a small treasure and one of the surprise delights of the season.

William Flanegan,
New York Herald Tribune





JEANETTE Scovotti

Ludwig Lustig

LYRIC COLORATURA SOPRANO

The Medium — NEW YORK CITY OPERA

"City Center has lived up to its traditions of careful casting. Miss Scovotti seemed right for the part visually as well as vocally. She had a freshness that was fine for the part of a young girl." NEW YORK TIMES

Pygmalion — Metropolitan Museum of Art

"Jeanette Scovotti sang the statue's music admirably."
NEW YORK HERALD TRIBUNE

Voyage to the Moon — Boston Opera

"Jeanette Scovotti, Princess Fantasia, produced leggiero brilliance."
BOSTON GLOBE

Die Fledermaus — CENTRAL CITY OPERA

"Particularly charming both in appearance and in voice was Jeanette Scovotti playing the maid Adele. She is particularly to be commended for crystal diction. She also managed to be sexy in a part way." DENVER POST

Rigoletto — CHATTANOOGA OPERA

"Her Caro Nome shimmered in the right places, and her voice was a human instrument, not a series of tones to demonstrate technique."
CHATTANOOGA TIMES

RECITAL DEBUT — TOWN HALL

"Here was confident technique—extreme agility—and keen musical intelligence. These Miss Scovotti revealed again and again, along with abundant beauty and clarity of tone, and easy diction." NEW YORK WORLD-TELEGRAM

"She sang skillfully, intelligently, and brightly."
NEW YORK JOURNAL-AMERICAN

111 West 57th St.,
New York 19, N. Y.

Ludwig Lustig

Telephone: LOngacre 5-6880
Cables: Musilustig, N. Y.

Artist List 1960-61

Sopranos

ERNA BERGER
PEGGY BONINI
JOAN CARROLL *(Hamburg State Opera)*
NANCY CHASE
MARIA DI GERLANDO**
ELLEN FAULL
MARIA FERRIERO
LAUREL HURLEY*
DORIS JUNG *(Opera Oldenburg, Germany)*
JACQUELYNNE MOODY**
JUDITH RASKIN**
JEANETTE SCOVOTTI**
BEVERLY SILLS**
MARGUERITE WILLAUER**

Mezzo Sopranos

EDITH EVANS***
RUTH KOBART**
MIRIAM PIRAZZINI *(Teatro, La Scala)*
HERTHA TOEPPER
(Bavarian State Opera, Munich)
CECILIA WARD****

Contralto

MARGERY MAYER

Tenors

CHARLES ANTHONY*
UMBERTO BORSO *(Teatro La Scala)*
HOWARD FRIED, *****
THOMAS HAYWARD**
ERNEST McCHESNEY**
GLADE PETERSON
FRANK PORRETTA**
HOWARD VANDENBURG
(Bavarian State Opera, Munich)
LUIGI VELLUCCI****

Baritones

NORMAN ATKINS**
RALPH HERBERT*
CHESTER LUDGIN**
WILLIAM SHRINER
RICHARD TORIGI**

Bass Baritones

JAMES PEASE
Royal Opera Covent Garden (for opera only)
NORMAN TREIGLE**

Basses

HERBERT BEATTIE**
JOSHUA HECHT**
JOHN MACURDY**

Conductors

NAPOLEONE ANNOVAZZI**
FAUSTO CLEVA*
(Personal Representative)
LEO MUELLER
(Musical Director, Halifax Symphony)
JOSEPH ROSENSTOCK
(Musical Director, Cologne Opera, Germany)

Dancer

HARALD KREUTZBERG

Stage Directors

RALPH HERBERT*
CHRISTOPHER WEST
(Chicago Lyric Opera, and Royal Opera Covent Garden)

ALSO AVAILABLE TO ORGANIZED AUDIENCES

* *Metropolitan Opera* ** *New York City Opera* *** *San Francisco Opera* **** *Chicago Lyric Opera*

MICHAEL PODOLI CONCERT MANAGEMENT

The roster of artists to be offered by Michael Podoli Concert Management for the 1960-61 season will include the following:

The Dance Arts Group, featuring Leah Dillon, ethnic dancer, will present an interesting and educational program of "Dances of the World"; Eugene Haynes, internationally known concert pianist, who recently returned from a successful tour of South and Central America; Shimon Mishory, Israeli violinist, concertmaster, soloist and guest conductor of the "Kol Israel" Radio Symphony, on the way back to Israel this spring will appear in recitals and on the radio in England, Sweden and Switzerland. His tour in the United States and Canada is planned for February-March 1961.

The Virginia Orchestra, with 24 musicians; William Haaker, who is conductor of the Virginia Symphony, is conductor of this orchestra, which successfully toured from coast to coast the last two seasons. The Virginia Orchestra will be available late in the spring of 1961. The Haaker Concerto Orchestra, with 13 musicians, also conducted by Mr. Haaker, will be available any time next season. Amparo Iturbi, pianist, or Sonia Rosova, mezzo-soprano, will be available as a guest artist with any of the above two orchestral groups.

Other artists under this management will be: Edna Thielens, gifted soprano; Nala Najan and Maria-Cristina, excellent dance duo, presenting a dynamic program of Hindu and Spanish dances; Jaro Megasiuk, distinguished concert violinist; Sonia Rosova, whose mezzo-soprano voice has thrilled many audiences; and Jack Ervin, talented young pianist, in a joint recital; Phillip Evans, brilliant young pianist; Cham-Ber Huang, outstanding harmonica virtuoso; Matthew Kennedy, well-known concert pianist.



Maurice Seymour

Michael Podoli

This management will also present the recently organized Universal Theatre, Inc., a Negro drama group of Broadway actors and actresses, whose aim is to present high-caliber, authentic theatre. The popular Broadway farce, "Springtime for Henry", will be presented on tour in April 1960. The same play and another Broadway hit to be announced soon will be offered in 1960-61.

NATIONAL MUSIC LEAGUE

The National Music League, America's only non-profit concert management, has had another banner season in presenting America's finest young artists. The League builds the careers of a selected few young performers, who have been chosen in auditions before distinguished musicians.

The highlight of the 1959-60 season was the first artist exchange with Poland through the Polish Artistic Agency (PAGART) and the National Music League. Polish pianist Ryszard Bakst, laureate of the Chopin International contest in 1948, completed a most successful tour of over 20 concerts in the fall of 1959, including a solo appearance with the National Orchestral Association in Carnegie Hall and a solo Town Hall debut.

To Poland went Anton Kuerti, pianist, the 1957 Leventritt winner. Mr. Kuerti made very successful debuts in both Vienna and with RIAS in Berlin, and went on to a brilliant Polish tour of both solo and orchestral appearances. He returned to the United States to a full concert schedule, which includes four appearances with the Pittsburgh Symphony on tour. Next season Mr. Kuerti has been re-engaged by the Cleveland Orchestra, as well as for tours of Western Canada and the South.

Martin Canin will play his only New York appearance of the season at the Metropolitan Museum of Art on March 10. Joseph Schwartz will appear on the YM-YWHA series in Pittsburgh. Mary MacKenzie, contralto, made her debut in Chicago with the Chicago Lyric Opera and made a series of recital and symphony appearances that included the Knoxville Symphony. Sara Rhodes toured extensively in the fall, singing leading roles with the Wagner Opera Company, and she will appear with the Winston-Salem (N. C.) Symphony in March. John Gillaspy, baritone, was soloist with the St. Louis Symphony in



James Abresch

Alfred A. Rossin

"L'Enfance du Christ" in December and will make his debut in Washington, D. C., at the National Gallery in April. Jeaneane Dowis, pianist, made her Town Hall debut in the fall and has appeared with the Garden State Symphony in New Jersey. Joyce Flissler, violinist, has had a busy season of recitals in the United States and Western Canada, and is appearing with the Midland (Texas), Harrisburg, Albany, and Wichita Falls symphonies.

Four League artists are inaugurating a new Young Artists Series under the auspices of the University of Syracuse.

Next season Georgia Davis, contralto, will tour the South and Midwest under the auspices of the Alkahest Celebrity Bureau of Atlanta and Allied Concert Series of Minneapolis.

The most recent addition to the League roster is soprano Lillian Messina. Miss Messina was a 1958 co-winner of the Metropolitan Auditions of the Air.

Special Attractions include the Riverside Chamber Singers, a vocal chamber group of six singers, and the Turnau Opera Players, composed of six singers, pianist, stage manager.

ERMINIE KAHN

Erminie Kahn announces her management for 1960-61 to continue for such celebrated soloists as Robert Goldsand, pianist; Rey de la Torre, classic guitarist; Fernando Valenti, harpsichordist; Suzanne Bloch, in early music and instruments. These artists tour annually coast to coast at least once each season.

Added to her list of soloists for 1960-61 is the well-known young pianist Piero Weiss, who has achieved excellent standing here and abroad in orchestral performances and solo recitals.

In the field of ensembles, Miss Kahn continues to represent the New York Brass Quintet, the Tichman Trio, the Phoenix String Quartet, and the viola-and-piano duo, Ernst and Lory Wallfisch.

Pianist Robert Goldsand, whose annual season includes two months in Europe, presented an all-Chopin concert in Carnegie Hall in the fall of 1959, and a three-concert cycle of "Creators of Piano Music" in October for the sesquicentennial celebration of Miami University, Oxford, Ohio. Other events of the fall, in addition to general recital and orchestral appearances, included a concert for the Iowa music-teachers' convention. Following his return from European concerts in January and February, the pianist will continue his activities in this country.

Rey de la Torre, young classic guitarist, toured in sold-out recital halls coast to coast last fall and appeared as soloist with the Cleveland Orchestra in November. He gave the first United States performances of Joaquin Rodrigo's "Concierto de Aranjuez". During 1960-61, he will tour the United States and Canada in two periods of the season.

Fernando Valenti, distinguished harpsichordist, performed in Puerto Rico concerts, broadcasts, and festivals last fall in addition to his concerts in the United States. This spring he will go to Europe for concerts and broadcasts.

Suzanne Bloch, in her medieval to baroque programs with lute, lute-songs, virginals and recorders, extended an already large field by two country-wide recital tours in 1959-60. She had concerts and broadcasts in the eastern United States and Canada, including lute performances at the Stravinsky concerts in New York, and broadcasts from New York and Canada. In the second half of 1959-60 Miss Bloch tours coast to coast for six weeks, and in April returns to the Southwest for a tour largely of Shakespearean concerts.

Piero Weiss, who makes his forth consecutive concert tour in Europe in February and March, returns to Europe for concerts next fall. In 1961 he will tour the United States.

Among the most interesting chamber-music ensembles today is the New York Brass Quintet, topflight young brass players, headed by Robert Nagel. Last fall the Quintet gave a special program for the Cambridge, Mass., Society of Early Music, general programs of baroque to modern for eastern chamber-music societies and colleges, and in March and April will tour through the Midwest and Southwest.

The Tichman Trio (clarinet, cello, piano) with Herbert and Ruth Tichman, and Ray Schweitzer; the Phoenix String Quartet, headed by David Sackson, violinist; and the viola-piano duo, Ernst and Lory Wallfisch, are other ensembles active in chamber music and general programs in the United States under this management.

ALBERT MORINI

Albert Morini, now in his 22nd year as an independent manager, will not only continue to offer for 1960-61 new and unusual group attractions but will also return attractions which have in pervious seasons established solid reputations of high artistic merit and strong drawing power.

For the first time in America, Caledonia! The Singers and Dancers of Scotland will open a transcontinental tour of 19 weeks next October. This colorful and authentic folklore company of 19 under the direction of Andrew Macpherson will feature Bruce McClure, well-known authority on the Scottish dance, as soloist.

In the fall of 1960 the Società Corelli, the distinguished Italian string ensemble, will return for a fifth coast-to-coast tour of the United States and Canada. The Little Gaelic Singers, the children's choir of 25 whose songs and dances of Ireland have enchanted

WALTER HOMBURGER

Walter Homburger continues to manage the world-wide activities of pianist Glenn Gould, who recently made his United States television debut as soloist with the New York Philharmonic under Leonard Bernstein. Now in the midst of his fourth sold-out tour of North America, Mr. Gould will appear with many major orchestras and give recitals throughout the United States and Canada. This summer he will devote his time entirely to two Canadian music festivals—Vancouver and Stratford. His North American tour for 1960-61 is completely sold out. He continues to record exclusively for Columbia Records, who will soon release a recording of his String Quartet.

As part of his second North American tour, bass-baritone Donald Bell made a highly successful New York debut recently as soloist with the Philadelphia Orchestra. He has now returned to Europe for appearances in major cities. This summer he will appear at the Holland and Bayreuth festivals for the third consecutive season. During his 1960-61 North American tour, Mr. Bell will make his recital debut in many principal centers and will appear with many major orchestras, including a re-engagement with the Philadelphia Orchestra.



Albert Morini

huge audiences all over this country and Canada, will open their fourth transcontinental tour in January 1961.

The Nieuw Amsterdam Trio has built up a fine reputation of musicianship during its last five tours and will open its sixth tour in the fall of 1960.

ROSALYN TURECK

Music: Program of Bach

Rosalyn Tureck Gives Town Hall Recital

From the screaming, bravaing and commotion last night in Town Hall, one might have thought that the concert was, at the very least, a Liszt program played by Vladimir Horowitz. It was nothing of the sort. Rosalyn Tureck was playing an entire piano program devoted to the music of that old applause-getter, Johann Sebastian Bach.

Miss Tureck has a devoted following, one that filled every seat in the auditorium. And, since the death of Wanda Landowska, she has developed into the high priestess of Bach. She has scholarship, musicianship and is a formidable instrumentalist.

Her playing sounded richer and altogether bigger than it has in the past. Pianistically speaking it was flawless. Miss Tureck's evenly-regulated mechanism, the even quality of her finger attack, the sheer perfection of her trills, the independence of her left hand—all these are unmatched by any Bach pianist currently before the public.

•

To these qualifications she adds a degree of scholarship that on this occasion — it sometimes has, in the past — never lapsed into pedantry. Her ideas about ornamentation are striking, and often unorthodox, but they make musical and emotional sense.

She can, and does, ornament heavily, as in the E flat minor Prelude from the first book of the "Well Tempered Clavier," and she can add flourishes to the first movement of the "Italian Concerto" that are altogether her own.

Of course, she does have the precedent of Bach's own time to back her up. It was expected that an instrumentalist add to the music. Only it had to be done in good taste. "Taste" is the term that occurs again and again in writings of the Baroque commentators up to the end of the eighteenth century. And Miss Tureck has taste.

Her program consisted of the "Prelude and Fugue on the name of BACH," four Preludes and Fugues from the first book of the "Well Tempered Clavier," the "English Suite" in G minor, a C minor Sarabande, four excerpts from the "Anna Magdalena Buechlein" and the "Italian Concerto."

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In none of these did Miss Tureck deviate from her extraordinary level. One could argue about tempos here and there — the extremely slow tempo of the E flat minor Fugue was a case in point; so was the Sarabande from the "English Suite — but as Miss Tureck held the music together perfectly, argument is rather futile. Elsewhere the flow of the music, its clarity and beautifully proportioned dynamics, ran unimpeded.

If there is a better Bach pianist around than Miss Tureck, it is a state secret.

HAROLD C. SCHONBERG

THE NEW YORK TIMES
SATURDAY, JANUARY 16, 1960



Photo: Lotte Meitner-Graf, London

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PAUL SZILARD

Paul Szilard, producer-impresario, will have interesting new attractions for the coming season, in addition to his regular list.

One of the greatest interests in the theatrical world will be the project that Mr. Szilard is carrying through with the New York City Ballet for the 1961 season. The company will return to Japan and the Philippines, and while in Japan they will make a full-length feature film. Mr. Szilard has just returned from Japan and the Philippines working out plans for this project.

Among new attractions on this year's roster are:

L'Orchestre National de la Radio-diffusion Télévision Française: One of the high-ranking orchestras in France. Mr. Szilard has concluded negotiations with this organization, and he is going to present it in Japan and the Orient. Negotiations for the tour are now in preparation.

The Tokyo Classical Ballet Komaki: a Japanese company of 50. This will be the first appearance of a Japanese ballet company in America. Their repertoire will include classical and contemporary ballets, among them: "Sylphides" and "Giselle". There also will be specially commissioned works of much artistic interest. This is the most outstanding Japanese company and last year Dame Margot Fonteyn, with Michael Somes, appeared as guest artists in their regular repertory. Among other guest artists have been Nora Kaye, who danced with Mr. Szilard, Sonia Arova, and Job Sanders. Antony Tudor choreographed several of their ballets. The company will appear with symphony orchestras. Mr. Szilard will be in charge of the entire production, both as producer and impresario.

Another interesting dance company coming to the States under the management of Mr. Szilard will be Ballets des Etoiles de Paris-Miskovitch. This French group of eight dancers—all soloists—ranks among the first-class companies in France. They recently concluded a South and Central American tour with tremendous success. Their repertoire is unique and very French in style; and they also perform classical pas de deux and ballets.



Maurice Seymour

Paul Szilard

Other new attractions:

Berlin Ballet: a company of 30 leading dancers from the Berlin Opera House, who will first tour Japan before returning to the United States.

Le Théâtre d'Art du Ballet: a company of 25, who will visit the United States for the first time in 1961-62. Last year, under Mr. Szilard's management, they made a world tour. They recently completed a two-and-a-half-month tour in the Middle East. In 1961 they will have a three-month tour in Germany and Switzerland with symphony orchestras. The company specializes in classical repertoire.

Bhaskar and Company, Dances of India: Bhaskar, who is considered one of the outstanding exponents of Indian dance, and his group of five. The group is especially suitable for university appearances as well as other theatres. Last summer at Jacob's Pillow, they were a "show stopper". In March 1960 they will give a series of concerts in California.

Hohner Accordion Symphony: a unique attraction, in Canada and United States for the first time. Its repertoire ranges from Bach to Sousa. The orchestra consists of about 25 musicians, directed by Rudolf Wurthner, and featuring Andy Arcari, accordion virtuoso, who has played with major orchestras including the Philadelphia, the New York Philharmonic, and many others. The ensemble will be presented in association with the William Morris Agency. The tour will begin Jan. 15, 1961.

NORMAN SEAMAN

(CRITICS CHOICE ARTISTS)

Over the past decade, the young impresario Norman Seaman has become New York's largest producer of reviewed concerts. During the current month alone, he has 14 events scheduled in New York's Carnegie Recital Hall, Town Hall, and main Carnegie Hall, featuring such artists as flutist William Kincaid, appearing with the Philadelphia Little Symphony; pianist Artur Balsam, appearing in a joint sonata recital with violist Karen Tuttle; and violinist Guy Lumia, who will be making his New York recital debut. Over 90 such events are on his current season's schedule.

(In addition, he also runs a network radio show, "Concert Previews", and has produced such recent long-run theatrical productions as "Three for All", featuring dancer Paul Draper, and last-season's record-breaking run of " 'Tis Pity She's a Whore".)

In the past, Mr. Seaman has placed many artists from his concerts with leading managements booking tours. Now he is in the process of completing organization of his own booking management, under the title of Critics Choice Artists. From the hundreds of events he has produced during the past decade, he is culling those artists who have received continuing unanimous New York "rave" critical receptions.



Norman Seaman

This list, still in the process of negotiation, will be a balanced one representing every department of performance. Each artist will live up to the "Critics' Choice" name and will be promoted by road representatives through the theme of complete reproductions of the consistent "rave" New York critics' reviews.

DEMETER ZACHAREFF

During this past season, baritone John Horner has been very active in opera, concert and oratorio. Last summer he toured with the Boston Concert Ensemble, making 34 appearances in colleges, universities and communities from New England to Texas and northwest to Wyoming and Minnesota. In August, he presented a unique program, "Our Heritage of American Song", for college summer assemblies. He appeared with the Rhode Island Philharmonic in "La Bohème" and gave a number of solo recitals, highlighted by a stunning debut in Washington, D. C. He will make his New York recital debut on March 20.

For the past three seasons, the Boston Lyric Theatre—Betty Riggenbach, Geraldine Barretto, Paul Giles, William Conlon, Paolo D'Alessandro, and Robert Sherwood—has toured to the East, South, and Midwest, presenting madrigals, excerpts from the "Liebeslieder" Waltzes by Brahms, staged excerpts from "The Magic Flute", and "Così fan tutte", and also excerpts from light opera. Their appearances in over 100 colleges, universities, and musical centers, have been received with enthusiasm, and they will make their fourth tour next summer and winter. The Alkahest Celebrity Bureau of Atlanta, Georgia, is arranging their tour in the South.

Since winning the Naumburg Award in 1955, when she made her New York debut recital in Town Hall, Nancy Cirillo, young violinist, has made a European tour and has won many competitive scholarships including one at Tanglewood. Last season she appeared as a soloist with several orchestras and made an extended concert tour. Many re-engagements for her forthcoming tour in 1960 and 1961 have been received.



Perham Studios

Demeter Zachareff

The Zachareff office has presented many young artists in their Boston debut appearances at Jordan Hall. Coming Boston appearances: Arimae Burrell, brilliant young contralto, on April 8; Irma Rogell, highly accomplished harpsichordist, on April 7.

CLARENCE E. CRAMER

Thor Johnson and the Chicago Little Symphony, a new touring orchestra, will travel from the Pittsburgh area to New Mexico and Colorado, and from Ontario to the Gulf. Mr. Johnson brings an orchestra of 20 virtuosos, including strings, reeds, brass, percussion and harp, playing scores written for this instrumentation. In addition to single concerts, they offer two and three-day festivals.

Albert Tipton's "Music for Tonight" orchestra has another extensive spring tour of five weeks, following the Detroit Symphony season. Mr. Tipton then joins the Columbia Artist Management roster.

The Opera Festival again offers Rossini's "The Barber of Seville" for April 1961 delivery in a wide area, and "intimate" performance with seven artists, pianist, and full stage production. The distinguished cast features Dorothy Cothran as Rosina, Ralph Nielson as Count Almaviva, Algerd Brazis in the title role, Désiré Ligeti as Don Basilio, and Blanche Lewis as Bertha.

Bernard Izzo and the Theatre Men from the Lyric Opera of Chicago, make an April and May 1960 tour of the Pacific Coast for Community Concerts, and through the Canadian Maritime Provinces in March 1961, in addition to every part of the Central West and South. David Burk is at the piano.

The Medleys, duo-pianists, will again appear in every part of the United States, in addition to a tour of Western Canada for the Overture Concert Associations in February 1961. They carry their two concert-grand Baldwin pianos with them.

The Remarc Trio make an extended tour of the Southwest in November, also brief trips from Chicago throughout the season. The artists are Prudencija Bickus, lyrico-spinto soprano; Stasys Baras, dramatic tenor; Michael Bondon, bass-baritone. They offer an unusual program with Mary Sauer, concert pianist, assisting.



Daguerre Studio

Clarence E. Cramer

Chicago's favorites, the Serenaders Male Quartet, with Ralph Nielsen, director, will tour the Pacific Coast in January 1961 for Community Concerts, and Western Canada in March for the Overture Associations. They make many extensive tours over the entire Central West and South.

The "Carmen & Don Jose" program with Ralph Nielsen, tenor, and Audrey Paul, contralto (both from the Chicago Lyric Opera), and assisted by the Marlinn String Trio, tour the Pacific Coast in January 1960, for Community Concerts. The second half of their program presents some highlights of "Carmen" as a sketch. Next season they will tour extensively with James Angell, pianist.

"In Operetta Time" will again tour a wide area, with Bernard Izzo, baritone of the Chicago Lyric Opera, and the new soprano Janet Carlson, and David Burk, pianist. They present an intriguing program of light music.

"Vignettes" repeat their performance of stage incidents, in costumes. The artists are Dorothy Cothran, soprano, and Blanche Lewis, contralto. Concert pianist Robert Howat assists them.

The St. Louis Trio has a five-week tour following the St. Louis Symphony season this spring, and will again tour before and after that season next year. The artists offering five kinds of instrumental music are

(Continued on page 108)

1960-61 SEASON

WILLIAM MORRIS AGENCY INC.

Programme

The LITTLE ORCHESTRA SOCIETY of NEW YORK

THOMAS SCHERMAN, CONDUCTOR • COMPANY OF 85 • ORCHESTRA, CHORUS, SOLOISTS
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"THE MURDER OF THE MAN WHO WAS SHAKESPEARE"

DRAMATIZATION OF THE MARLOWE vs. SHAKESPEARE CONTROVERSY
ADAPTED BY CALVIN HOFFMAN • STAGED BY SIR CEDRIC HARDWICKE

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UNIQUE FESTIVAL OF NATIVE AMERICAN MUSIC AND SHRINER WIT
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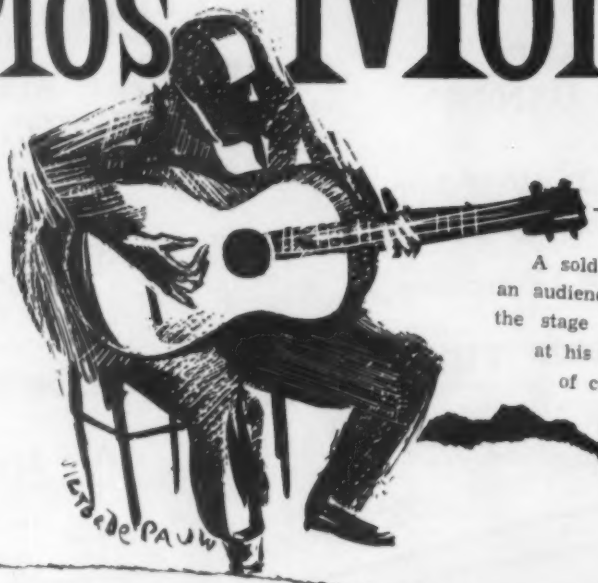
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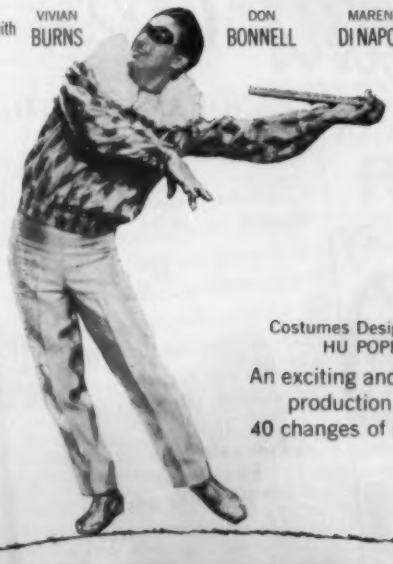
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— The NEW YORK TIMES

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"John Wallowitch at the piano is first rate." —Cue

MUSICAL ARTISTS

Susan Pimsleur, director of Musical Artists, finds her activities branching off into the producing field. Festivals, outdoor arenas, fairs, amphitheaters, are asking her to produce for them, Festival Dance Programs which cover ballet, modern, and "The World in Dance" which was premiered at Carter Barron in Washington last summer, was brought to Central Park, N. Y., for the Hudson Celebration, and performed at the Chicago Fair.

The Empire State Festival again presented Jose Limon and his Dance Company to a sold-out audience, this time in the "Missa Brevis", with dancers, chorus and orchestra. 1960-61 marks the tenth anniversary of the Limon Company, and a gala coast-to-coast tour is being arranged of the major cities as well as the college circuit.

The Andre Eglevsky Festival Ballet will again be a feature of the Boston Arts Festival in June, while the Chicago International Fair is negotiating for the return of Jean Leon Destine with a Brazilian Company as well as other ballet and world-wide dance programs. Jean Leon Destine was invited back to Boston, Detroit, Washington, etc., where he again played to SRO houses.

The Andre Eglevsky Petit Ballet with ballerinas Melissa Hayden, Lupe Serrano and Patricia Wilde alternating as star ballerina, made its first coast-to-coast tour, bringing classic ballet to audiences that have never had the opportunity to view the great names in ballet before.

When ballet stars Maria Tallchief and Andre Eglevsky performed with the Columbus Symphony they broke all records of attendance—4,000, while in Detroit a children's audience filled the house for their first glimpse of ballet with Melissa Hayden and Andre Eglevsky performing with the Detroit Symphony. In Nashville, Tenn., Lupe Serrano was applauded by 3,000 people. Melissa Hayden and Andre Eglevsky, under the baton of Hugo Fiorato, return to Miami to perform with the University of Miami Symphony in two performances.



Susan Pimsleur

Emily Frankel, whose Dance Drama Company and Duo have toured this country, year after year, was assistant choreographer on two Bell Telephone television shows.

Alvin Ailey won unanimous rave reviews when he performed in Washington, D. C., representing our own American Jazz idiom on the World Dance Festival.

Spanish Dance Company Jose Marques Ballet d'Espana was featured at the Latin Quarter in New York; Jose Barrera, flamenco dancer, received ovations on a coast-to-coast tour as guest artist.

Fred Berk's Around the World in Dance toured Long Island, New Jersey and the New England area.

The Rawn Spearman Folk Classical Trio gave their unique program in Detroit and on a tour of Midwestern colleges and organized audiences.

Hugo Fiorato was guest conductor with the University of Miami Symphony and conducted his own Gotham Sinfonietta in a series of children's concerts. He also conducted the New York City Ballet Orchestra in New York and on tour, and performed each Saturday with the WQXR String Quartet.

JOSEPH BEINHORN

Joseph Beinhorn's efforts on behalf of gifted young artists have proved eminently successful. In 1959, the Young Masters Series, a group of six concerts in which outstanding youthful artists participated, brightened the musical horizon.

Mr. Beinhorn now plans to send the five artists on tour as recitalists and as a chamber-music group. They are Miriam Burton, soprano; Nancy Cirillo, violinist; John Thomas Covelli, pianist; Jules Eskin, cellist; and John Solum, flutist.

Joey Alfidi, the ten-year-old conductor, pianist and composer, achieved further acclaim by scoring a brilliant success in these capacities in Belgium. Critics were unstinting in their praise. His final tour-de-force was the presentation to Pope John XXIII of an Andante Cantabile for Strings which had been written by him especially for the Pope.

GETTA STROK

Getta Strok has decided to change her "modus operandi" and henceforth will devote her efforts exclusively to booking concert tours abroad. Maria Stader, famous Swiss soprano, has been engaged for the Osaka Festival in Japan, April, 1960, under her auspices. In the near future Miss Strok will announce ensembles and soloists who will be engaged for tours in the Orient, Europe, and Australia. She has recently returned from an extended tour of Israel, Italy, Switzerland and England.

THEA DISPEKER

Thea Dispeker is personal representative of well-established instrumentalists and of singers affiliated with the Metropolitan, San Francisco, and other opera companies in the United States and abroad. It has always been Miss Dispeker's ambition, since her graduation from the University of Munich as Doctor of Musicology, to find young musical talent and to further the careers of such artists.

Miss Dispeker will continue to divide her time between the United States and Europe, and will make arrangements for engagements for artists of her own as well as some of S. Hurok's and Columbia Artists Management's artists with Europe's outstanding opera houses, orchestras, radio and television networks. She also is the representative of the Berlin Festival, Sept. 18 to Oct. 4.

A member of the Music Council of the Department of Commerce and Public Events of New York City, Miss Dispeker received the city's Golden Key for organizing the Handel Festival last spring. During 1959 she was awarded the German Cross of Merit, First Class, for cultural exchange activities with Germany.

Miss Dispeker is organizing concerts for the young American instrumentalists who are finalists of the Edgar M. Leventritt Foundation Competition, and she arranges with New York University the Washington Square Chamber Music Series presented there.

GENIA CHERKASSKY

Adhering to an established policy of representing only a very limited number of artists, Genia Cherkassky, personal representative, lists the following artists:

Mary Davenport, leading contralto of the Zurich Opera.

Lois Hartzell, soprano, formerly with the San Francisco Opera.

Paul Gavert, baritone.

Herbert Stessin, pianist.

The Fleetwood Singers, James Fleetwood, conductor.

Mrs. Cherkassky has also been active in arranging European tours for American artists, including an extensive tour for the Fleetwood Singers, which was highlighted with an appearance at the Spoleto Festival.

MARTHA MOORE SMITH

Martha Moore Smith Enterprises, in announcing the establishment of a management office in the Hotel Ansonia, 73rd St. and Broadway, makes available to young artists a whole new concept in the field of artists relations, management and personal representation, in the guidance and building careers.

As personal manager, Miss Smith offers to the concert audience a limited number of top-quality young artists and new group attractions. In addition, she gives to her clients the "unlimited services" which are so vital in the development of a career by drawing on her extensive background in publicity, as a personal representative and a booking agent.

Artists and attractions available for bookings during the 1960-61 season include:

The Littlest Circus, created and designed by Wolfgang Roth, staged and choreographed by Nelle Fisher, direct from Broadway, is a dance pantomime satire of a real circus. Ideal for Young People's concerts, children's matinees, college series and adult audiences. Two separate programs offered for children and adults.

Musica Viva Trio—Bernard Goldberg, flutist; Theo Salzman, cellist; and Harry Franklin, pianist, all first-chair members of the Pittsburgh Symphony—offer an evening of chamber music written especially for these instruments. Available within a 300-mile radius of Pittsburgh, Oct. 14 to April 14, internationally thereafter.

Ludwig Olshansky, American pianist and last year's Young-Artist contest winner, will be making his second European tour from January to April 1960; his first American tour immediately following that will include appearances with symphony orchestras.

Margery Mayer, contralto, outstanding oratorio singer, soloist with symphony orchestras and recitalist, is available for the first time for an extended concert tour.



Martha Moore Smith

Frank Lombardo, bass-baritone of the Brooklyn Opera, Philadelphia Civic, and Connecticut operas, also has been soloist with symphony orchestras and in concert.

Weekley and Arganbright, piano-duettists (four hands, one piano), are a unique attraction concertizing in 1960-61.

Nelle Fisher and Company in "Dances for Americans" offer a program of unusual numbers such as "Reflections of Dobo", a satire-pantomime of a circus clown set to music by Hindemith; Kabalevsky's suite "The Comedians"; Strauss's "Rosenkavalier" Waltzes and "El Salon Mexico" of Copland. Company of four.

In the personal representation field, Miss Smith is handling Teresa Stratas, young soprano and 1959 contract winner of the Metropolitan Opera Auditions, and Ludwig Olshansky.

In the field of public relations and promotion, Miss Smith is the press representative for the Cincinnati Summer Opera and the Schumann Memorial Foundation of Rochester, N. Y.

SAVOY ENTERPRISES

Jerry Hoffman, president of Savoy Enterprises, Ltd., is one young impresario who believes in doing the job himself, regardless of where it may take him. He has been to Europe eight times within the past year, and also squeezed in a trip to the Orient.

During the 1960-61 season, American audiences will enjoy the results of his travels. From Italy he brings the Piccolo Teatro di Milano; from Scotland, the Dagenham Girl Pipers; from Poland, the State Jewish Theatre; from Haiti, the Haitian-Caribbean Ballet; from Sweden, the Ilda Girl Dancers and Gymnasts; from China, the Chinese National Dance Theatre and the Circus of the Orient. None of these troupes has appeared previously in the United States. Three of them are arena attractions, The Dagenham Girl Pipers, the Swedish Girl Dancers, and the Circus of the Orient. Each will have over 100 performers.

Operating on the premise that the whole world is a theatre, and the American public is hungry to know more of this vast international panorama of entertainment, Mr. Hoffman continues to sift out the best of foreign troupes for production in the United States. Within a day he can get to any place in the world, see a troupe perform, evaluate all factors, and negotiate on the spot. There can be no doubt that he carries on the tradition of the one-man, vis-a-vis impresario.



Jerry Hoffman

OVERTURE CONCERTS

From a single concert series serving one community in 1955-56, Overture Concerts of Vancouver has grown into Canada's largest "organized audience" concert service, and the fastest growing independent concert service in North America. Today, there are Overture Concert Associations from Campbell River, B. C., on the tip of Vancouver Island to Fort William and Port Arthur, Ontario, on the Great Lakes; from the heavily populated metropolitan Vancouver area in the southwest corner of the Pacific coast province of British Columbia to the isolated community of Uranium City, Saskatchewan, in the near Arctic; from Dawson Creek, B. C., at the Mile Zero marker on the Alaska Highway to Flin Flon, Manitoba, a rugged mining town in Northern Manitoba. This newest concert organization has thus established itself, in five years, over the largest geographic area of any Canadian organization of its kind.

In its first season, 1955-56, Overture Concerts served the single community of Nelson, B. C., with a series of four concerts for a membership of 320. One year later the services were extended to eight British Columbia communities and provided a total of 26 concerts for a combined membership of 2,000. In 1957-58, its third year of operation, Overture expanded to provide 63 concerts in 17 communities across three provinces with a total membership of 8,000 subscribers. Last year, Overture again virtually doubled all its statistics with affiliated associations increased to 33 in five provinces, and with 123 concerts being provided for a subscription membership of 17,500.

In the current season Overture is serving 41 communities with 142 concerts for a total membership of 23,200.

The secret of the success of Overture Concerts undoubtedly lies in what was originally the single-handed efforts of its founder—executive director, George Zukerman. The special ingredient which Mr. Zukerman brings to the concert-management field is the fact that he himself is a well-known musician with a special talent for organization. He has applied this talent to building up an excellent rapport with music-lovers and potential concertgoers, ranging from Vancouver, Canada's third largest city to some of the smallest Canadian communities, which are sometimes difficult to find on the map, but always accessible by plane, train, bus or car.

Mr. Zukerman is principal bassoonist of the Vancouver Symphony and of the Vancouver CBC orchestra and is the founder and director of the Cassenti Players Chamber Music Ensemble. Last year he was appointed supervisor of musical events by the Vancouver International Festival.

Overture Concerts represented 40 different artists and ensembles through 17 managements in 1958-59. Among those who have toured for Overture are the duo-pianists Stecher and Horowitz, Jorge Bolet, Anna Russell, David Bar-Illan, Leonard Pennario, Robert McFerrin, Nelson and Neal, Susana y Jose, Aliani and Diard, the Chanticleers, Betty Allen, John Langstaff, Loren Driscoll, Philipoe Entremont, Ruth Slenczynska, Goya and Matteo, Richard Dyer-Bennet, Marais and Miranda, the Paganini Quartet, and the Vienna Academy Chorus.

As the only unaffiliated Canadian-based organized-audience service, Overture takes an active interest in promoting Canadian talent where such attractions are of international caliber, and this season has presented the Canadian Opera Company, Jan Rubes, Betty-Jean Hagen, and the gifted Vancouver violinist Arthur Polson.



Franz Linder

George Zukerman

The field staff includes Dorothy Wortman of Gibbons Landing, B. C., in her fourth year with Overture, who is now B. C. and northern regional director. Joseph Robinson, Jr., formerly tour manager for the Susana y Jose dance company, has recently been appointed the southern prairie regional director; Mrs. Mona Enevold of Camrose, Alta., is northern prairie regional director; and Mrs. Netta Zukerman is regional director for Vancouver Island and the metropolitan area of B. C.

FOX ASSOCIATES

James Fox Associates, well-known management group of Hollywood, Calif., is entering the field of personal management of concert artists. The first artist to sign with the Fox office is Katherine Hilgenberg, concert and musical comedy singer and contralto of the San Francisco Opera. Fox Associates has been very successful during their short life in discovering and developing young musical and dramatic talent in the field of popular music, motion pictures and TV. Among the talent promoted since 1957 are: The Eligibles Quartet, young Capitol recording stars; The Vogues, Dot Records and night clubs; Don Durant, star of the Johnny Ringo television series; Stan Stenner, Dynasty Records; Phil Campos, exciting young American folk singer, and many others.

Tom Clarke, of Fox Associates, is a veteran of many years in the concert, opera, and night club fields. He was a member for 15 years of the famous Guardsmen Quartet, nationally known for their many concert tours, motion picture and TV appearances and as a star night-club attraction. Mr. Clarke is personally in charge of the concert artist division of Fox Associates.

ROBT. L. GARDINER

Robert L. Gardiner entered the concert field in the fall of 1959. At times he has been associated with Norman J. Seaman. On his own he manages Gertrude Ribla, dramatic soprano, who has sung at the Metropolitan Opera, in many European companies and is currently with the New York City Opera. Also, Miss Rita Schoen, the lyric coloratura who has had an extensive tour of the United States and recently made an exciting debut at Carnegie Recital Hall.

Mr. Gardiner also manages the Fred Patrick Opera Company which is a group of young, yet seasoned artists who bring opera in English to audiences in America and Canada.

Mr. Gardiner will be the personal representative and handle all publicity and promotion for his attractions and artists.

FRIEDBERG

(Continued from page 82)

famous series in Washington and New York. For the first time in ten years it has also found time to accept some invitations from European countries. The Quartet will resume its American activities in the fall with a tightly booked coast-to-coast tour, including both southern and northern states, also complete series of concerts at the Library of Congress and two in New York. Their Metropolitan Museum Series of five concerts will include the string quintets of Mozart with Walter Trampler as the guest viola.

The Kroll Quartet, now in its third year with the Friedberg Management, is rapidly growing in public favor. Following a two-week engagement at the Spoleto Festival in June, the Quartet will fill its usual activities at Tanglewood (where William Kroll is the co-head of the Berkshire Music Center's chamber-music department). It will give its usual fall and winter series of five concerts in New York and tour the East and Midwest, with limited availability in the Northwest. As usual, the Quartet will devote itself to the great masterworks of the classic and romantic periods with due attention to more recent works of special merit. The Krolls will make their first appearance as a "multiple soloist" with the Milwaukee Orchestra, playing rarely heard works by Elgar and Martinu. The Quartet has signed a new recording contract with Epic Records.

The Friedberg Management also offers, as a special chamber-music attraction the sonata team of John Corigliano, violinist, and Heida Hermanns, pianist. (Mr. Corigliano is the distinguished concertmaster of the New York Philharmonic.) During the past season these superb artists have been heard in the Metropolitan Museum's sonata series, at the Caramoor Festival, and with chamber-music societies in the New York-New England area.

In the broader field of chamber music, the management again offers the American Chamber Orchestra (16 members), conducted by Robert Scholz.

Besides Shakeh Vartenissian, its new dramatic soprano, the Friedberg roster again includes Lili Chookasian, contralto, and Norman Farrow, baritone. Miss Chookasian is in special demand this year of the Mahler centenary, having sung and recorded some of that master's important works. Norman Farrow has been heard, as usual, with the Bach Aria Group, also as frequent soloist with the New York Philharmonic and other orchestras.

A delightful recent addition to the list is the singing team of Adele Leigh, soprano, and James Pease, bass-baritone. The latter was well known for his appearances in opera and concert in this country and more recently in Germany and at London's Covent Garden. Miss Leigh, one of England's most gifted young singers, is a star of recent Covent Garden and Glyndebourne seasons. Since her marriage to James Pease, the two have formed a team in a special repertoire of songs and operatic excerpts, and they will be available for joint recitals during the second half of 1960-61.

The Westminster Choir, famous for its ancient, classic and modern repertoire, developed under the guidance of John Finley Williamson since 1921, and now conducted by Harold Hedgpeth, has continued its fine tradition of a cappella singing. It has been heard throughout this country and Europe as well as in the Near and Far East on a sensationally successful ANTA tour. In 1960 its touring concert unit will be heard in eastern and midwestern United States during February and early March, and will be available as far west as St. Louis.

BOOMER

(Continued from page 81)

also available as symphony soloists, with chamber groups, and for student workshops and clinics.

Gilbert & Sullivan Concert Hall offers the complete production of the one-act favorite "Cox and Box", and duets and quartets from their most popular works. The attraction, which is professionally staged and costumed, includes Lila Gage, soprano; Ruth Ray, contralto; John Carter, tenor; and Donald Johnston, baritone.

Recently added to Mr. Boomer's list of artists is the Daphne Hellman Trio, harp, string bass, and guitar.

GEORGE LEYDEN COLLEDGE

Concert Management George Leyden Colledge, established 28 years, is under the direction of George Leyden Colledge for national bookings and New York recitals, with Inga Wank directing a selected list of experienced singers, booking for oratorios, churches, temples and music clubs.

For the season ahead the list of artists embraces:

Sopranos: Susan Freil, featured soloist with Shaw Collegiate Chorale four seasons and on tour, RCA Victor recordings; Evelyn King, opera, light opera and concert; Janet Southwick, soloist with symphony orchestras and oratorios, and with Gilbert Norwood, clarinettist, in joint concerts; Elizabeth Vincent, concertizing this season in the East and Midwest; Maxine Yeater, specializing in oratorio.

Contraltos: Edith Bailey, booked for many oratorio and concert engagements in the Midwest; Lillian Mernik, soloist with the Philadelphia Orchestra and with many festivals.

Tenors: Norvel Campbell, soloist with a number of orchestras and with many light opera and musical comedy performances; Donald Hoiness, in demand for performances of Bach in which he is a specialist.

Baritones, basses: James Hall, concertizing in educational institutions in the South and Midwest, three New York recitals; Ralph Magelssen, numerous concert appearances in Europe and a large number of leading roles in musical stage productions here.

Pianist: Jeannette Haien, soloist with major orchestras and MGM recordings; concert tours and New York recitals.

Violinist: Gloria Perkins, soloist with 12 major orchestras and many concert appearances throughout the country.

Conductor: Alfred Greenfield, for many years conductor of the New York Oratorio Society and for over 30 years director of the New York University Glee Club.

Opera interpretation: Gunda Mordan, singer, actress, coach in opera and stage technique in Europe and the United States.

Aristo Artists: Vocal quartets appearing throughout the country for many seasons, with a concert in New York's Town Hall each year for the last 14 seasons.

Dancer: Rebecca Harris, a foremost exponent of Ethnic Dance today.

ERICK HAWKINS

in his widely-heralded new dance

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Barbara Tucker dance

Ralph Dorazio designs

Booking Now for coast to coast tour Spring 1960 and season 1960-61 for colleges, universities, summer sessions, art museums, organized series, and festivals of contemporary dance and music.
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"Sheer theatre magic...
capacity audience in absorbed attention, an extraordinary feat... refreshing outgoingness, rarely characteristic of any performance... a work which should hold a distinguished place in the modern repertory for many seasons to come" Lois Balcom, Dance Observer

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"dance show enchants capacity crowd" Clifford Gessler, Oakland Tribune

"Hawkins Dance Work Fascinating...
Hawkins and Miss Tucker had succeeded in suspending time and had made us exist with them, totally engaged, in the here and now... One of the great fascinations of this work is its score" Alfred Frankenstein, San Francisco Chronicle

"a symphony of kinesthetic explorations... Dlugoszewski's score is a little masterwork in itself" Walter Sorell, Providence Journal

"two people, exquisitely proportioned, engaged in a ritual of love ...exquisitely danced ...impassioned performing by Dlugoszewski" Doris Hering, Dance Magazine

"as a technician Hawkins' capacities are limitless" Lawrence Witchel, East



"The dancing of Erick Hawkins is a joy to behold. Every movement is executed with the economy found in all great artists... the grace and power that is so exciting in all male dancing and which is so rarely found" Thomas B. Herthel, Cornell Daily Sun 13th Festival of Contemporary Arts

"A select audience sat enwrapped before it for one hour and a half, without a murmur or a rustle. What finer tribute could be asked?" Margaret Lloyd, Christian Science Monitor

Photo by Radford Bascome

LUSTIG

(Continued from page 80)
but hopes to find the time to introduce herself to this hemisphere.

Umberto Borso, dramatic tenor, has been busy in opera and concerts throughout Europe, in Egypt, and in Australia. He made his debut in this hemisphere in Havana, Cuba, in leading roles of "Adriana Lecouvreur" and "Manon Lescaut". He will return to America for appearances in the title role of "Andrea Chenier", in Miami.

Richard Torigi, baritone, New York City Opera, who has appeared with many of the leading opera organizations in the United States, is also known for his performances in the title role of "The Most Happy Fella", in New York and throughout the country.

James Pease, bass-baritone, Covent Garden, was heard recently in "Così fan tutte" with the New York City Opera. He also did Alphonso in this opera with the NBC Opera. He is booked for Leporello in the NBC-TV production of "Don Giovanni". In Europe he has been active in all music centers, and in March he will sing Sachs in "Meistersinger" at Covent Garden.

Napoleone Annovazzi, conductor, made his debut with the New York City Opera last fall, in performances of "Bohème" and "Traviata". In Europe, he has been booked for opera and concerts in Italy, England, Denmark, Norway, Spain, and Germany. In Havana, Cuba, he conducted performances of "Bohème", "Adriana Lecouvreur", and "Manon Lescaut". He will return to the United States during 1960-61.

Christopher West, stage director, Covent Garden, made his debut with the Chicago Lyric Opera last fall, staging Janacek's "Jenufa". He has been re-engaged for next season to stage "Don Carlo", the opening production, "Marriage of Figaro", "Walküre", and "Madama Butterfly".

Artists who continue under this management are:

Erna Berger, soprano, who may return to the United States in 1960-61 if her busy schedule in Europe permits.

Peggy Bonini, lyric soprano, has been re-engaged by the Cosmopolitan Opera, San Francisco, this year, for leading roles in "Boris Godunoff", "Bohème", "Elisir d'Amore", and "Hansel and Gretel". She recently appeared with the Tulsa Opera as Oscar, in "Un Ballo in Maschera". During the summer, she will be active in light opera.

Joan Carroll will be in her second season with the Hamburg State Opera as leading coloratura soprano. She made her debut as Queen of the Night in "Magic Flute". Other roles included Constanza in "Abduction from the Seraglio", Violetta in "Traviata", and the title role in "Aniara". She will have guest appearances in other European cities.

Maria di Gerlando, lyric soprano of the New York City Opera, appeared at last summer's Caramoor, N. Y., Festival, and scored a triumph at the Carter Barron Amphitheatre in Washington, D. C., as Violetta in "Traviata", and as Mimì in "Bohème". With the Santa Fe Opera, she sang in Blitzstein's "Regina". She sang Donna Elvira, in three performances of "Don Giovanni" with the Washington Opera Society. With the New York City Opera, she portrayed Violetta in "Traviata", the title role of "Madama Butterfly", and a leading role in Weill's "Street Scene". She will sing her first Desdemona in "Otello", with the Opera Society of Washington. During the coming summer, she will rejoin the Santa Fe Opera for roles in "Traviata", "Marriage of Figaro", and "Gianni Schicchi".

Ellen Faull, soprano, appeared as Donna Anna in two performances of "Don Giovanni", with the New Orleans Opera, and a "Messiah" performance with the Ottawa Choral Society. She sang a leading role in Offenbach's "Voyage to the Moon", with the Opera Group of Boston in its home city, and will join the touring company in California. This spring she is booked with the Fort Worth Opera, for Leonora in "Il Trovatore".

Laurel Hurley, lyric-coloratura soprano of the Metropolitan Opera, is now in her sixth season with the company. New assignments this season include Arsena and Marzellina in new productions of "Gypsy Baron" and "Fidelio", respectively. She was soloist with the Harrisburg Symphony, and appeared with the American Opera Society in Offenbach's "Grand Duchess of Gerolstein", at Carnegie Hall, as well as in Philadelphia and Washington.

Jacquelynne Moody, coloratura soprano of the New York City Opera, last summer sang Musetta in "Bohème" at the Empire State Festival, and was soloist at Grant Park, Chicago, in highlights from "Gypsy Baron" and "Fledermaus". Recent appearances include "Voyage to the Moon" and "Hansel and Gretel", in Boston. At present, she is touring with the Boston Opera Group as The Princess, in "Voyage to the Moon". She is booked for three performances of "Fledermaus" with the Houston Opera, and will rejoin the New York City Opera on its spring tour, in the title role of "The Ballad of Baby Doe". and as Coloratura Soprano, in "Six Characters in Search of an Author".

Judith Raskin, lyric-coloratura soprano, made a very successful debut with the New York City Opera as Despina in "Così fan tutte". Last October she appeared with the Little Orchestra Society in the leading soprano role of Haydn's "The Apothecary". On the NBC telecast of "Fidelio" she sang Marzellina. With the Ottawa Philharmonic she performed excerpts from Strauss's "Daphne", a Canadian premiere. In February, she will be soloist with Clarion Concerts in Town Hall. She will rejoin the New York City Opera in its spring season, singing her first "Baby Doe" with this organization. NBC Opera re-engaged Miss Raskin for Zerlina in "Don Giovanni". She also was booked as soloist in Mozart's C minor Mass, and in Bach's "St. Matthew Passion" with the Cantata Singers at Carnegie Hall. Miss Raskin will return to Ottawa for a performance of Haydn's "Seasons". For the coming summer, she has been re-engaged by the Central City Opera for the title role in "Lucia di Lammermoor".

Marguerite Willauer, soprano, rejoined the New York City Opera last spring in the leading soprano role in "The Devil and Daniel Webster". Last summer she sang the Composer in "Ariadne auf Naxos" at the Empire State Festival. During the current season she appeared with the National Symphony in Washington in "Messiah". In "Così fan tutte", in Boston, she will sing Fiordiligi, and is engaged for the coming Bethlehem Bach Festival.

Edith Evans, mezzo-soprano, made her debut with the Cincinnati Summer Opera as Suzuki in "Madama Butterfly" (whereafter she appeared in "Andrea Chenier", "Carmen", and "Susannah") and with the San Francisco Opera. Recently she sang Hansel in "Hansel and Gretel" in Boston.

Ruth Kobart, mezzo-soprano of the New York City Opera, had a leading role in the premiere of Weisgall's "Six Characters in Search of an Author", and also appeared in "Street Scene", "The Medium", "Susannah", and "The Ballad of Baby Doe". She made her debut with the Cincinnati Summer Opera in "Andrea Chenier" and "Susannah". During the fall season of the New York City Opera, she added the part of Katisha in the new production of "The Mikado". She appeared with the Dallas Opera in "Barber of Seville" and "Lucia". Recently she was heard in Boston in "Hansel and Gretel", singing both the Mother and the Witch. She will rejoin the New York City Opera in its spring season in New York and on tour, in "Baby Doe", "Street Scene", "Six Characters in Search of an Author", and in the new production of Blitzstein's "The Cradle Will Rock".

Cecilia Ward, mezzo-soprano, sang last spring with the Opera Society of Washington the role of Mrs. Page in three performances of "Falstaff". During the summer she appeared in Buffalo and Toronto in "The King and I", and in Pittsburgh, as Orlofsky, in "Rosalinda". With the Duluth Symphony, she sang Maddalena in two performances of "Rigoletto". She made her debut with the Chicago Lyric Opera last October. Further bookings this season include the Fort Worth Opera, as Nancy in two performances of "Martha"; the title role of "Carmen", in Shreveport, La.; and with the Pittsburgh Symphony, in the "Messiah".

Margery Mayer, contralto, appeared again this year in Pizzetti's "Murder in the Cathedral" in Boston. She was also heard as Azucena in "Il Trovatore" with the Richmond Opera Company, Staten Island. She is extensively booked for opera and concert throughout the country.

Charles Anthony, lyric tenor of the Metropolitan, was heard in the opening performance this season of "Il



Trovatore". New assignments include Jacquino in the new production of "Fidelio" and Don Ottavio in "Don Giovanni". He was soloist in "Messiah" with the National Symphony and sang Fenton, in "Falstaff" with the Opera Society of Washington. He will join the Metropolitan on its spring tour.

Howard Fried, tenor, completed his third season with the San Francisco Opera, appearing in "Madama Butterfly", "Carmen", "Die Meistersinger", "Ariadne", "Otello", and "Pagliacci". Last December he was heard in "Pagliacci" with the Philadelphia Grand Opera and will sing Vashek, in "Bartered Bride" with them in April. The Fort Worth Opera engaged him for the part of Guillot in "Manon". He will rejoin the New York City Opera for its spring season in New York and on tour.

Thomas Hayward, tenor, last summer opened the Opera Festival at the Carter Barron Amphitheatre in Washington, D. C., as Alfredo, in "La Traviata". Other bookings during the summer included appearances at Grant Park, Chicago, in Memphis, and with the Light Opera of Pittsburgh, in "Rosalinda". He sang with the New York City Opera last fall in several performances of "Fledermaus", in New York and Philadelphia. The Boston Opera Group engaged him for Cavaradossi in a series of "Tosca" performances. Other bookings this season include the Houston Grand Opera for three performances of "Fledermaus".

Ernest McChesney, tenor of the New York City Opera, was featured in the leading tenor role in the premiere of Weisgall's "Six Characters in Search of an Author" at the New York City Opera. During the summer, he appeared again at Grant Park, Chicago, in highlights from "Fledermaus". A new assignment last fall with the New York City Opera was the title role in Stravinsky's "Oedipus Rex". Recent concert appearances included the "Messiah" with the Hartford Symphony, which he sang for the 144th time. He obtained leave of absence from the New York City Opera for the spring season because he was appointed director of the opera workship, and lecturer in music at Southern Methodist University, Dallas.

Glade Peterson, tenor, appeared in "Brigadoon", in Salt Lake City last summer. He was engaged by the Philadelphia Grand Opera for "Lucia" and sang the same opera with the Dallas Civic Opera. He was heard in New York, Philadelphia, and Washington, with the American Opera Society, in Berlioz's "The Trojans". He is booked with the Baltimore Civic Opera in the title role of "Faust", and in Hartford, for the leading tenor role in Bizet's "Pearl Fishers".

Frank Porretta, tenor, sang the Duke, in two performances of "Rigoletto" with the Duluth Symphony. He rejoined the New York City Opera for its fall season singing Nanki Poo, in "The Mikado", the Tenor, in "Carmina Burana", and Alfred, in "Fledermaus". With the Fort Worth Opera he appeared in two performances of "Martha". In Baltimore, he was booked with the Baltimore Symphony and for two performances of "Rigoletto". In concert, he also appeared at the Washington Cathedral and with the National Symphony he sang in highlights from "Fledermaus". With the Pittsburgh Opera he was heard as Almaviva in two performances of "Barber of Seville". He will rejoin the New York City Opera for its spring season in "Street Scene", and in new assignments in Blitzstein's "The Cradle Will Rock", and "Susannah". He will be soloist with the Detroit Symphony and will make his debut at Central City as Edgardo, in "Lucia".

Howard Vandenburg, dramatic tenor, returned from Europe for guest appearances with the New Orleans Opera in the title role of "Tannhäuser"; the Pittsburgh Opera as Lohengrin; the Houston Opera as Siegmund in "Die Walküre", and with the Cincinnati Symphony in a concert performance of the first act of "Die Walküre". He will be back in this country next season.

Luigi Vellucci, tenor, completed his second season with the Chicago Lyric Opera appearing in "Carmen" and "Turandot". At the Brooklyn Academy he portrayed the Witch in "Hansel and Gretel". He will make his debut with the Cosmopolitan Opera, San Francisco, in February.

Norman Atkins, baritone of the New York City Opera, made his debut with this organization in the leading baritone role in "Street Scene", and as Escamillo in "Carmen". He was engaged by the Baltimore Civic Opera for the title role in "Rigoletto", and Scarpia in "Tosca". He will rejoin

(Continued on page 106)

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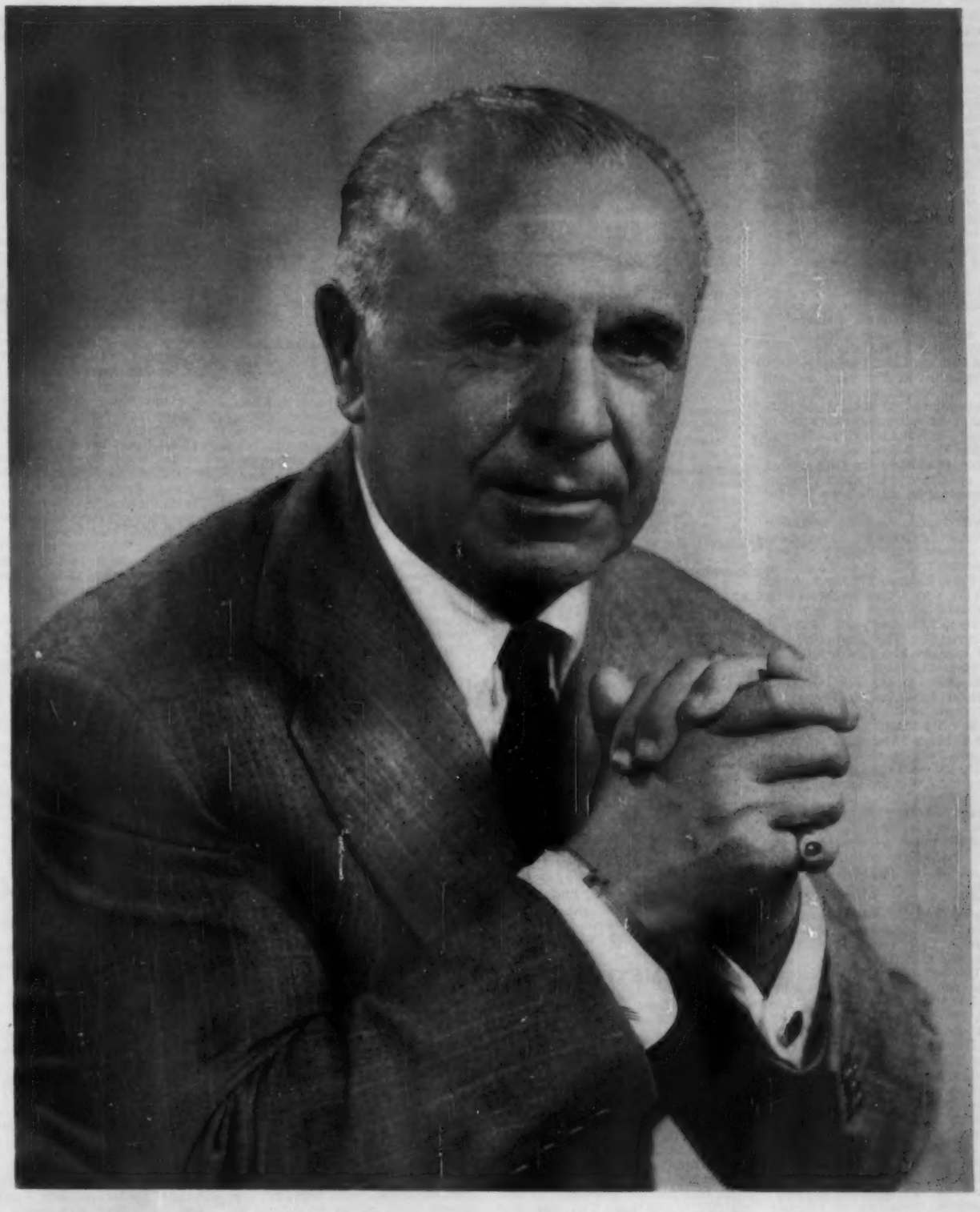


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LUSTIG

(Continued from page 102)
the New York City Opera in its fall season in New York and on tour. He is booked, also, with the Rhode Island Philharmonic for Escamillo in "Carmen". Next summer he will make his debut at Grant Park, Chicago, in a Rodgers and Hammerstein program.

Ralph Herbert, baritone of the Metropolitan, sang the title role in "Falstaff" with the Opera Society of Washington last spring, and was engaged as Bartolo in "Barber of Seville" in Boston. At the Empire State Festival he sang the Music Master, in "Ariadne auf Naxos", and was extensively booked in light opera. He sang the title role in "Don Giovanni", with the Washington Opera Society and appeared with the Little Orchestra Society, in Haydn's "Apothecary", at Town Hall. This season at the Metropolitan he is acting in a dual capacity as singer and stage director. A new assignment was Szupan, in "Gypsy Baron". He also sang Lescaut in "Manon", and Faninal in "Rosenkavalier". In February, he will appear in a concert version of Weill's "Threepenny Opera" at Carnegie Hall. In March, he will sing the title role in "Falstaff", in Salt Lake City. He will join the Metropolitan on tour, and has been re-engaged for next season, again as singer and stage director. Next summer he will be busy in light opera.

Chester Ludgin, baritone, following appearances at Central City last summer, appeared in highlights from "Fledermaus" and "Gypsy Baron", at Grant Park, Chicago. Roles with the New York City Opera included Ping in "Turandot", Falke in "Fledermaus", Marcello in "Bohème", and Germont in "Traviata". The Boston Opera Group engaged him for the part of The Father in "Hansel and Gretel". He was Alfio in the NBC Opera's "Cavalleria Rusticana". During the spring season of the New York City Opera he will add new roles, including Horace Tabor in "The Ballad of Baby Doe", and John Sorel in "The Consul". He has been re-engaged at Central City for Amonasro in "Aïda" and Henry in "Lucia".

William Shriner, baritone, sang Guglielmo in a series of performances of "Così fan tutte" in the middle west, and was extensively booked for light opera during the summer. In this field he will be very active again next summer.

Norman Treigle, bass-baritone of the New York City Opera, sang the title role in "Don Giovanni" in New Orleans. He made his debut with the Cincinnati Summer Opera as Blitch in "Susannah", and was engaged by the St. Louis Municipal Opera for Escamillo, in "Carmen". Last fall he sang in opera in Mexico City, Fort Worth, Houston and New Orleans, and with the Utah Symphony. He was re-engaged by the Minneapolis Symphony for Beethoven's Ninth Symphony. He will rejoin the New York City Opera in its spring season. Other opera engagements include San Antonio, Pittsburgh, and the Cosmopolitan Opera, San Francisco. In April, he will be the bass soloist in Verdi's Requiem with the Ottawa Philharmonic, and will appear in "Susannah" in Chattanooga. Next summer, he will return to Grant Park, Chicago.

Herbert Beattie, bass, of the New York City Opera, made his debut with the New Orleans Opera as Landgraf, in "Tannhäuser". With the Pittsburgh Opera, he sang King Henry, in "Lohengrin". With the New York City Opera this spring he will sing the leading baritone role in Weill's "Street Scene". He has been engaged by the Cleveland Orchestra for two performances of Bach's "St. Matthew Passion".

Joshua Hecht, bass of the New York City Opera Company, sang at Central City and with the Duluth Symphony before rejoining the New York City Opera for leading roles in "Bohème", "Turandot", and "Oedipus Rex". He appeared with the Pittsburgh Opera as Ramfis in "Aïda", and Basilio in "Barber of Seville". With the New York City Opera he will sing leading roles in "The Cradle Will Rock", "Susannah", "Baby Doe", and "The Consul". The Hartford Symphony engaged him for Mephistopheles in Berlioz's "Damnation of Faust". Next summer he will appear again at Central City.

John Macurdy, bass, New York City Opera, appeared in "Murder in the Cathedral", at the Empire State Festival and in Montreal. In the New York City Opera he appeared in "Oedipus Rex", "Turandot" and "Bohème". The Baltimore Civic Opera engaged him as Sparafucile in "Rigoletto". With the New York City Opera in its spring season he will sing Mr. Kofner in "The Consul". This summer he will make his debut at Central City.

Joseph Rosenstock, musical director of the Cologne Opera House, conducted a series of Guerzenich concerts in Cologne, as well as at the leading radio stations of Germany. He conducted the world premiere of Nabokov's "The Death of Rasputin" in Cologne. He will make guest appearances at Grant Park, Chicago, and elsewhere in America this summer.

Leo Mueller, conductor, is in his second season as musical director of the Halifax Symphony, and has been re-engaged for next season. During the summer he fulfilled engagements in Europe, among them a radio concert in Vienna with Hilda Gueden as soloist.

Artists booked by Ludwig Lustig for the Havana Grand Opera Festival included Fernando Corena, and Renato Cellini, conductor. Booked for other engagements were: Fausto Cleva, conductor, Barry Morell and Gerhard Pechner, of the Metropolitan; Debria Brown, Michael Pollock, Regina Sarfaty, Harry Theard, and Robert Trehy, all of the New York City Opera; Stanley Carlson, Fred Cushman, Paul Dennis, Lisa DiJulio, Paul Huddleston, Gloria Lane, Mija Novich, Russell Oberlin, Rudolph Petrak, Lizabeth Pritchett, Audrey Schuh, Vincenzo Siviero, André Turp, and Richard Wentworth.

MEYER

(Continued from page 86)
the Verdi "Requiem" with the Ottawa Philharmonic.

Since her successful debut as Azucena at New York City Center, Irene Kramarich has filled engagements in Cincinnati, Philadelphia, New Orleans, San Francisco, Chicago and Naples, in such roles as Azucena, Amneris, Adalgisa, and Ulrica. She will return to the Chicago Lyric Opera this fall for her third season; also to New Orleans for Laura in "La Gioconda". Other engagements have taken or will take her to Salt Lake City, San Antonio, and San Francisco.

His many duties at the Metropolitan curtail the outside activities of Kurt Baum, tenor, but he is still available for some opera and orchestra appearances next season. Before his European concerts last summer, Mr. Baum sang twice at Lewisohn Stadium, the only artist to have that distinction. He also appeared with the Pittsburgh and the Richmond opera companies.

By special arrangement, Meyer Management books the opera engagements outside of the Metropolitan for the young American tenor Barry Morell, now concluding his second successful Metropolitan season. Mr. Morell has appeared in such parts as Rodolfo ("Bohème"), Pinkerton ("Butterfly"), the Duke ("Rigoletto"), and the title role in "Faust" with the Philadelphia Grand Opera, the Cosmopolitan Opera of San Francisco, at the Empire State Music Festival, etc. Negotiations for the coming season are under way.

Tenor Rudolf Petrak, currently in Europe for recording sessions, has sung a wide variety of leading parts with the Philadelphia Grand Opera, the Connecticut Opera where he starred as Cavaradossi opposite Dorothy Kirsten's Tosca, and at the Washington Summer Opera Festival. As in the past, he was engaged by the Philadelphia Orchestra for several assignments.

In addition to his engagements in Italy and his recordings in Germany, tenor Eddie Ruhl has appeared in America as a leading member of the Wagner Opera Company; as Radames with the Philadelphia Grand Opera, as well as with the Brooklyn Opera.

By special arrangement, Meyer Management continues to handle opera affairs for Metropolitan baritone Cesare Bardelli whose concerts are booked by National Artists Corporation. In addition to his many Metropolitan commitments, Mr. Bardelli has shown his vocal resources and histrionic abilities as Rigoletto, Figaro, Amonasro, Tonio, Barnaba, and Escamillo with the Philadelphia Grand Opera, the Opera Guild of Greater Miami, the Pittsburgh Opera, the Washington Summer Opera, etc.

Baritone Frank Valentino is now in his 20th year at the Metropolitan. He has been booked for an unusually large number of outside engagements during the current season, among them the Washington Opera Festival, the Empire State Music Festival, the Philadelphia Grand Opera, Pittsburgh Opera, Connecticut Opera, and many others.

Another baritone on the Meyer list is Giuseppe Valdengo, who came here from Italy to sing with the Philadelphia Grand Opera, the New Orleans Opera, the Tulsa Opera, and the San Antonio Opera Festival. Notwithstanding his many commitments abroad, Mr. Valdengo plans to come back February-March 1961.

Another new acquisition of Meyer Management is the baritone Franz Xaver Zach, recently arrived from Europe, where he sang in leading opera houses. Mr. Zach has already proved his mettle by singing such parts as Wolfram and Telramund with the New Orleans Opera and the Pittsburgh Opera.

Canadian baritone Napoleon Bisson, in addition to his varied activities in Quebec and Ontario, has appeared here with the Philadelphia Grand Opera, the Connecticut Opera, and the Tulsa Opera.

Universally recognized as a basso buffo and as a serious bass, Metropolitan singer Lawrence Davidson has appeared three times with the Connecticut Opera during the current season and with the Philadelphia Grand Opera. His large repertory and wide experience make him one of the most valuable artists in this field.

William Wildermann, leading bass of the Metropolitan, sang in the opening performance of the current season and has since added several new roles to his repertory there. He has been re-engaged for the 1960-61 season. His duties at the Metropolitan have cut outside engagements sharply. Last summer, he returned to the Cincinnati Summer Opera; next summer he will go to Central City. Other engagements included the Philadelphia Grand Opera, the Richmond Opera, and the Washington Opera.

Other basses under Meyer Management are Val Patacchi and Raymond Michalski. The former, in addition to teaching at Stephens College, Columbia, Mo., has sung with the Chautauqua Opera, Tulsa Opera, the Cosmopolitan Opera of San Francisco, and the San Antonio Opera Festival. Mr. Michalski, winner of an EOTA award and recipient of a Rockefeller grant, gave a very successful New York recital at Carnegie Recital Hall and sang with the Philadelphia Grand Opera and at the San Antonio Opera Festival.

Carlo Moresco continues to serve as musical director of the Cosmopolitan Opera of San Francisco. He also conducts performances of the Connecticut Opera, the Philadelphia Lyric Grand Opera, Tulsa Opera, the Washington Open-Air Opera Festival and the Cincinnati Summer Opera.

Other artists under Meyer Management are: Gabor Carelli, Metropolitan tenor; Joyce Jones, mezzo-soprano; John Rossi, tenor; John Jenista, baritone; Ruth Thorsen, mezzo-soprano, most of them filling important utility jobs. Appearing on the West Coast with the Cosmopolitan and other companies are tenor George Tallone and baritone Edwin Dunning.

Meyer Management also negotiates contracts with leading managements in New York City for the services of noted opera singers all over the nation.

J. H. Meyer continues to be a director and officer of Stivanello Costume Company, Inc., and is treasurer of the Independent Concert Managers Association, Inc.

GORDANI

(Continued from page 88)
launched under this management. Her operatic and concert repertoire is extensive.

Some of the many distinguished artists who are under the managerial direction of Nina Gordani are:

Helen Gahagan Douglas, prominent actress, opera singer and former Congresswoman, in a program of dramatic interpretations of songs and poems.

Kurt Baum, leading tenor of the Metropolitan.

Lawrence Davidson, bass-baritone of the Metropolitan.

Sophia Delza, exponent of the Chinese action dances, in addition to the dance workshop which she has conducted all year at the United Nations, has had repeated performances at the Museum of Natural History. She performed on the Camera 3 CBS-TV program, and will tour the United States in March.

Dorothy Sarnoff, Broadway's glamorous singer-actress, star of "The King and I" and other Broadway hits, also appears in full concert performances.

GIESEN

(Continued from page 80)
joined the dancers with Randy Weston, the brilliant jazz pianist, and his quartet in a program she devised called "The Story of Jazz—In Music and Dance". Weston and his quartet will play a musical history of jazz while Minns and James trace the history of jazz dancing and provide an hilarious running commentary. The program is the only one of its kind and the group is taking it on a coast-to-coast tour.

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HEARST

(Continued from page 88)

cess with Janacek's "Jenufa" in addition to "The Flying Dutchman" and "Carmen". He will return to Chicago next season after appearances at the Ravinia Festival, Hollywood Bowl, and other organizations. In Europe, Mr. von Matacic conducts regularly at La Scala and in Berlin, Munich, Dresden, and Vienna. He records for Columbia Records.

Joseph Rosenstock is at present general musical director of the Cologne Opera, where he conducted the world premiere of Nabokov's "The Death of Rasputin". He will again conduct the principal orchestras in Japan, and during the summer will again conduct at the Chicago Grant Park concerts.

Lukas Foss appeared in his triple capacity as composer, conductor and pianist with the New York Philharmonic in four concerts last season. His "Parable of Death" will be performed at the Cincinnati Music Festival and during the Buffalo Philharmonic season this winter. Mr. Foss has been invited by the Buffalo Philharmonic to conduct his Symphony of Chorales and also to play concertos by Bach and Mozart. He also appeared as soloist with the Boston, Minneapolis and Cleveland orchestras. His Improvisation Chamber Ensemble has gained nationwide attention and will be heard next season by several orchestras including the Philadelphia.

Theodore Bloomfield is now musical director and conductor of the Rochester Philharmonic where he had outstanding success last season as guest conductor. He signed a recording contract, together with the Rochester Philharmonic, with Everest Records. The first recordings will be released this spring.

Piero Bellugi, Italian-born American conductor, is now musical director and conductor of the Portland Symphony, where he has received unanimous acclaim from public and critics. Last summer he conducted in major cities in Italy and has been invited to conduct there again next summer.

Earl Murray, for several years associate conductor of the San Francisco Symphony, has accepted for the next three seasons the post of musical director and conductor of the San Diego Symphony. He will be a guest conductor with the San Francisco Symphony and also conduct several orchestras in the Los Angeles area. He made a successful tour of South America and has been guest conductor with the Denver Symphony.

Igor Markevitch comes to the United States this March at the head of the Lamoureux Orchestra of Paris to tour in about 30 cities in the United States. He also will be guest conductor of the Chicago Symphony. In Montreal, Mr. Markevitch conducted a number of concerts with the Montreal Symphony, of which he is conductor in charge. In Europe, he is permanent conductor of the Lamoureux Orchestra.

Maurice Abravanel continues as musical director and conductor of the Utah Symphony in Salt Lake City, with which he has made recordings of Handel oratorios. Musical director of the Music Academy of the West in Santa Barbara, he will again be a guest conductor with the San Diego Symphony.

Laszlo Halasz was one of the principal conductors of the Empire State Festival last summer, producing Pizzetti's "Murder in the Cathedral", which also was presented in Montreal and Boston. Mr. Halasz directs the new Peabody Art Theatre in Baltimore, where young American singers have a fine opportunity to be heard.

Louis G. Lane is associate conductor of the Cleveland Orchestra, where he conducts the Youth Concerts and also some of the subscription concerts. He is musical director and conductor of the Canton and Akron orchestras and he has a number of important recordings.

Hugh Ross, conductor of the famous Schola Cantorum in New York, is conducting symphony concerts in Boston and New York and is active at the Empire State Festival, the Lewisohn Stadium Concerts, and the Berkshire Music Festival.

Fritz Mahler is musical director and conductor of the Hartford Symphony and is recording a major choral work each year with Vanguard Records. He appears each summer in Europe and has had several successful concerts in Italy and Vienna.

Minas Christian, music director of the Evansville Philharmonic, last summer conducted 21 concerts in Cape Province, South Africa, and 24 concerts in Cape Town.

Frieder Weissmann has been active in Europe in some of the important music centers, Berlin, Munich, and Amsterdam, and has conducted a number of concerts in Italy.

Zubin Mehta, young conductor born in Bombay, India, was awarded first prize at the International Conductors Competition. He was associate conductor of the Liverpool Orchestra and has conducted a number of concerts in Vienna, where his Brahms programs won him especial acclaim. Zubin Mehta conducted in Toronto with outstanding success and will make his United States debut in 1960.

Gregory Millar (Manousos), of Greek - French - Canadian parentage, has been active in California, where he conducted the Little Symphony of San Francisco for eight years. Mr. Millar has conducted the orchestras of San Francisco, Los Angeles and Vancouver and a number of other cities in California. He also has conducted opera and has been active on radio and television. He has made some very successful recordings for Fantasy Records.

Juan Jose Castro, Argentinian composer and conductor, will appear in the United States for the first time as guest conductor in 1960. He is at present conducting the Casals Festival orchestra in Puerto Rico.

Also under the management of Siegfried Hearst are the following conductors: Antoine de Bavier, Oliviero de Fabritiis, Alexander Krannhals, Djura Jaksic, René Leibowitz, Otto Werner Mueller, Kurt Redel, Kurt Rapf, Howard Shanet, David Woolridge.

Siegfried Hearst acts as personal representative for Nell Rankin, mezzo-soprano of the Metropolitan Opera, who appears with a number of orchestras and as guest star in other opera companies; Rudolf Petrak, who is the principal tenor of the Wagner Opera tour and has appeared with such orchestras as those of Philadelphia, New York Stadium, Houston, and Chicago; Shirley Verrett-Carter, mezzo-soprano, who is at present singing at the Cologne State Opera in Nabokov's "The Death of Rasputin" and "Carmen". In February she will appear under Stokowski in Philadelphia and New York as soloist in Falla's "El Amor Brujo", which will be recorded. She also will record in London, under Josef Krips, for Everest Records.

STEIN

(Continued from page 81)

season at the Opera House in Linz, Austria, and has been signed for another year.

Helen Raab, the young American mezzo-soprano, has just signed a contract in Krehfeld, Germany, where she will appear from April 1, 1960, through June 1961.

Regina Resnik, a member of the Metropolitan for 16 years, again has been offered a contract for 1960-61. In March, after appearing with the New York Philharmonic in Mahler's Second Symphony, she will give eight guest performances in Vienna. She returns to New York in April and again goes back to Vienna in June to participate in the Vienna Festival. She has appeared with the American Opera Society's production of Berlioz's "Trojans" in New York, as well as in Washington and Philadelphia. For the coming year she has been offered contracts for Vienna and for several German opera houses, including Stuttgart and Duesseldorf. She will also be heard again in London, where she has appeared recently in Poulenc's "Carmelites" and other operas.

Leonie Rysanek, was forced to cancel her engagement in San Francisco and various concerts due to illness, but she recovered to open the season at La Scala. She has recently started her second season with the Metropolitan, where, for the first time she has been heard in the "Flying Dutchman" and "Forza del Destino". Two other new assignments will be Sieglinde in "Walküre" and Marschallin in "Rosenkavalier". She will also participate in the San Antonio Music Festival and be heard on the concert stage. After her Metropolitan engagement, Miss Rysnaek will return to La Scala and participate in the Vienna Festwochen in June. She will return to the Metropolitan next season in the opening performance, a revival of Verdi's "Nabucco".

Arnold van Mill, who was forced to cancel last season's San Francisco engagement, will return next fall.

Jon Vickers, who has had a triumphant career in recent years, returned to America last fall to sing with the San Francisco Opera in Portland, San Francisco and Los Angeles. He was previously heard at the Vienna Opera and at Covent Garden. He went to Dallas for the second consecutive time to appear with Maria Callas in "Medea" and subsequently filled opera and concert engagements in London. He recently joined the Metropolitan, singing three major roles. Engagements in London, Vienna and Bayreuth and recording performances will follow, before he returns to San Francisco next September. He also has been re-engaged by the Metropolitan. Mr. Vickers recently recorded the "Messiah" under Sir Thomas Beecham and had great success in London's Handel celebration, during which he appeared in "Samson" at Covent Garden.

Edward Williams, young American bass, has gone from Heidelberg to Bremerhaven, Germany, where he will spend next season.

Other artists I have the pleasure of representing include the young American mezzo-soprano Nedda Casey, presently in Italy; Betty Dubro, another mezzo-soprano; the dramatic soprano Myra Genis; the excellent young character baritone of the Munich Opera Karl Koehn; baritone Raymond McAfee, who will perform in Europe next season; Birgit Nordin, lyric coloratura of the Stockholm Opera, one of the most successful artists of the 1959 Edinburgh Festival; the pianist Miklos Schwalb; the coloratura soprano Graziella Sciutti, a permanent member of La Scala, Milan, the Vienna State Opera, and the Salzburg Festival; and the American baritone Raymond Wolansky, who is presently singing at the Stuttgart State Opera.

COSMETTO

(Continued from page 82)

voted their Town Hall recital to one work, Bach's "Art of the Fugue", and proved that such a noble work can draw a larger audience than the usual varied program. Next season, in addition to their programs for two pianos, they will offer a program featuring the Bartok Sonata for two pianos and percussion.

The brilliant American violinist Sidney Harth continues as concertmaster of the Chicago Symphony. We will take a few engagements for him within the season proper. In addition, there are the early fall and late spring months as well as the summer.

Marcel Grandjany, noted harpist, who was feted in Europe for his 50 years in the concert field, gave a number of recitals in America, and also went to Israel to act as judge in a harp competition. He will spend the summer of 1960 on the West Coast and will return east in the early fall via concerts across the country.

Sylvia Marlowe, noted harpsichordist, leaves for a European tour in the spring. She will be back in the early fall for recording commitments, concerts, and a number of special engagements at colleges and universities in which she will play a recital and the next day give an illustrated lecture on 18th-century music.

Guy Fallot, French cellist, had a highly successful 41-concert tour of the United States and Canada. He will return for his third American tour in the fall.

Alirio Diaz, fine new classic guitarist, gave a highly successful Town Hall recital in November under the patronage of the Venezuelan Government and left for a tour of South America. Mr. Diaz returns to Europe this spring for his concert tours. He will spend the summer at the Accademia Musicale Chigiana in Siena where he is assistant professor to Andres Segovia. He will make his first tour in America during November-December 1960.

Gloria Lane, popular mezzo-soprano, this season has sung at La Scala in Milan, both in the Opera House and at the Caracalla Baths in Rome, Covent Garden in London, and with the San Francisco Opera. She plans to return to America for the summer and fall of 1960, after which she will leave for Italy.

Kunie Imai, young Japanese soprano, came over for a flying visit in December, sang a superb "Madama Butterfly" with the Birmingham Symphony, gave two recitals, and flew back for opera commitments in Naples, Madrid, and Milan.

CRAMER

(Continued from page 94)

Melvin Ritter, assistant concertmaster of the Symphony; Olga Zilboorg, cellist of the Symphony, and Jane Allen, pianist, who has appeared repeatedly as soloist with the Symphony.

Three of Chicago's favorite solo artists are again offered in recitals: Dorothy Cothran, soprano; Ralph Nielson, tenor; Bernard Izzo, baritone.

New on the Cramer listings for this season is the distinguished violinist Francois d'Albert whose worldwide tours have covered Europe, North America, and Canada. Mr. d'Albert will be heard in recital and with orchestra.

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CIVIC CONCERTS

(Continued from page 76)

crease its membership, with resultant increased artists budgets.

Representatives for Civic Concert Service include: Sean O'Dowd, Margaret Mary Musso, Eleanor Riley, Grace Ruth, Benita Shields, Rae Sinclaire, Greta Skoog, Helen Snyder, Claire Spry and Roy Williams.

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COLBERT-LA BERGE

(Continued from page 81)

come here in the fall of 1960. Created to present chamber operas expressly written for three voices, this little company plays in full costume with a minimum of props to the piano accompaniment of the musical director.

Another notable introduction will be the Trio D'Archi from Rome, a chamber ensemble made up of three young musicians who are all internationally famous as soloists: Franco Gulli, violin; Bruno Giuranna, viola; and Amedeo Baldovino, cello.

Among personalities and ensembles joining Colbert-LaBerge for 1960-61 are:

Russell Oberlin, counter-tenor and tenor, whose frequent appearances as soloist with the New York Philharmonic, the Cantata Singers, the American Opera Society, the New York Pro Musica, and others, as well as his numerous recordings have given a large public an opportunity to hear and admire this uniquely gifted singer.

The famed French duo, Jean-Pierre Rampal, flute, and Robert Veyron-Lacroix, keyboard, whose exquisite performances are known to American audiences from their coast-to-coast tours and from their many recordings, have also become Colbert-LaBerge artists.

So has Zita Carno, pianist, whose recent Town Hall debut recital received extraordinary praise. Miss Carno's reviews indicated that she is without a doubt one of the major young American talents.

The New York String Sextet, a combination of two violins, two violas and two cellos, has been formed to present the sextets by Brahms and Schoenberg, the viola quintets by Mozart and other masters, and the Schubert Cello Quintet.

Current activities of Colbert artists are making this season an extremely busy and successful one. The Elisabeth Schwarzkopf fall tour of four weeks included participation in Beethoven's Ninth Symphony with the New York Philharmonic in the General Assembly in honor of United Nations Day on a world-wide broadcast. Miss Schwarzkopf then went to Worcester, Mass., to sing before a sold-out house with the Detroit Symphony at the 100th anniversary of the Worcester Music Festival. This was followed by her annual Carnegie Hall recital and three performances as Fiordiligi in the Chicago Lyric Opera's production of "Così fan tutte". She has just returned to the United States for her spring transcontinental tour. On her agenda are a Hugo Wolf recital in New York's Town Hall, on March 13, to commemmorate the composer's 100th birthday, and recitals and appearances with orchestras in other cities. In San Francisco, she will appear for the first time with the San Francisco Symphony.

Ernest Haefliger, whose reputation as a recital, oratorio, opera and recording star preceded his appearance at the Vancouver Festival last summer is making his United States debut with the Cleveland Orchestra in Mahler's "Das Lied von der Erde". Mr. Haefliger was chosen by Bruno Walter for a new recording for Columbia Records of the Mahler masterpiece.

Consuelo Rubio, Spanish soprano, had only to sing her opening aria from Vivaldi's oratorio "Juditha Triumphans" to prove to the vast audience at Hollywood Bowl last summer that she is an artist of remarkable attainments. She received an ovation and critical raves.

Coloratura Rita Streich, on a flying visit en route to Japan, stopped over long enough to offer concert- and operagoers on the West Coast performances to remember. San Franciscans heard her again as Zerbinetta. She also was soloist with the Seattle Symphony's Little Orchestra. John Langstaff, American baritone, appeared early in the season in recital in New York, and his unusual program of American and English music displayed to the full his considerable gifts as a song interpreter.

Other bravos earned by Colbert-LaBerge singers went to American-born Cesare Curzi, leading tenor of the Nuremberg Opera, on the San Francisco and Chicago Lyric Opera stages; Lucretia West, contralto, now touring Europe, who displayed her great temperament and musicality in concerts in Canada and the United States; and Walter Carringer, tenor, who in the few years of his professional career, has come to be known as one of America's outstanding native singers.

In the piano division, Mieczyslaw Horszowski has been engaged by the New York Philharmonic for four performances of Mozart's Concerto in B flat, K. 595, in March and April 1960. As a regular participant in the Casals Festivals in Prades and Puerto Rico, Mr. Horszowski is one of the most esteemed musicians of the world. Prior to his concerts in New York, he will be one of the judges in the International Piano Competition in Warsaw, Poland, playing concerts there and in Italy as well as in the United States.

Pianist Daniel Abrams' debut in Montreal as well as on tour of South America drew enthusiastic applause in programs of works by Beethoven, Schumann, and Mozart.

Janos Starker, cellist, is one of the most dynamic platform personalities of our day, as his performances have demonstrated in the United States, Canada, Europe, Asia, and Africa. Rafael Puyana, pupil of and heir to the Landowska tradition of harpsichord-playing will appear in Town Hall in March. Paul Doktor, after completing his annual tour of Europe, is continuing his successful crusade for the once-neglected viola, playing recitals and concerts with orchestra all over the United States and Canada.

Among the young conductors on the Colbert-LaBerge roster is the Swiss Silvio Varviso, whose debut in San Francisco conducting "Bohème", "Orefo", and "Carmina Burana", led to his immediate re-engagement for next season. In Europe, Mr. Varviso is the general musical director of the City of Basle, a permanent guest conductor at the Berlin Opera, and equally in demand for symphony concerts all over the continent. Heinz Wallberg, whose performances on Angel Records are favorably known in the United States, is the general music director of the Opera and Philharmonic State Orchestra in Bremen and is frequently heard as guest in Europe's major capitals.

A special Colbert attraction is the flexible Gramercy Chamber Ensemble. Composed of a string quintet, a woodwind quintet, a vocal quartet, and a pianist, it performs mixed programs of unusual chamber music from sonatas to cantatas.

Announced for 1960-61 are the sixth transcontinental tour of the Quartetto Italiano and the third tours of the Duo di Roma (Ornella Santoliquido, pianist, and Massimo Amfitheatroff, cello) and the Vienna Octet.

This year Colbert-LaBerge introduced several European ensembles, including the Quartetto Carmirelli from Italy and the Netherlands Chamber Choir from Amsterdam, under the leadership of Felix de Nobel. During the first half of the season, the first tour of the Duo Lee-Makanowitzky, who were reengaged practically eyerywhere they played, the second tour of the Smetana Quartet, and the third tour of the Deller Trio were completed. The second half of the season features the fifth tour of the Amadeus Quartet and the second of the Quartetto di Roma. The Albeneri Trio and the Fine Arts Quartet captivated European audiences; the New Art Wind Quintet showed in its concerts that its members are all virtuosos; the Claremont Quartet blazed new chamber-music trails in Alaska, and the Rococo Ensemble showed again what a felicitous combination a harpsichord, violin, viola and double bass can be.

The Juilliard String Quartet, on leave of absence from Aspen next summer, will be appearing at all the major European festivals. They will have played more than 70 concerts this season throughout the United States. The famed Hungarian Quartet will be taking over at Aspen upon their return from a five-month European tour.

The organ division, under the direction of Lilian Murtagh, rounds out the roster with a group of highly skilled and individual performers. New to America is Marie-Claire Alain, a young French woman, who has given many organ recitals in Europe, appeared as soloist with orchestra in Paris and played concerts for the French radio and television. Other artists include: Nita Akin, Robert Baker, Claire Coci, David Craighead, Catharine Crozier, Fernando Germani, Hugh Giles, Wilma Jensen, Alexander McCurdy, George Markey, Marilyn Mason, Robert Noehren, Alexander Schreiner, William Teague, and John Weaver. The brilliant young virtuoso Ray Ferguson has recently been added.

HOFMANN

(Continued from page 86)

peared as Pelléas with the Opera Society of Washington and as Sharpless in "Madama Butterfly", the Father in "Hansel and Gretel", and Silvio in "Pagliacci" with the Philadelphia Grand Opera Company. In April he will appear in the "St. Matthew Passion" in Carnegie Hall and in March will sing Dr. Falke in "Fledermaus" in Houston, Texas.

Randolph Symonette, American baritone, continues as leading baritone at the German opera houses of Düsseldorf and Duisberg. He created the role of Boris in Shostakovich's opera "Lady Macbeth" in its German premiere. He sang guest performances of "The Flying Dutchman" in Vienna, Munich, and Stuttgart. He also sang Telramund in "Lohengrin" in Zürich and Wotan in "Die Walküre" at San Carlo in Naples. He has given guest performances in France, Holland, and Italy. Mr. Symonette has been reengaged for the Düsseldorf-Duisberg opera for next season.

Mino Yahia, American bass, made his American debut at the San Francisco Opera in the role of Barak in the American premiere of Strauss's "Die Frau ohne Schatten". In addition he sang in "Don Giovanni", "Meistersinger", and "Aïda" in San Francisco. He recently appeared as Sarastro in "The Magic Flute" in Munich.

Abby Maria Beierfield, soprano, toured with the NBC Opera Company. Last summer she sang at the Green Mansions Theatre in "Faust", "Manon", and "La Bohème".

Kathryn Harvey, soprano, is currently singing in Nürnberg, Germany, where she appears in such roles as Desdemona in "Otello", the Countess in "Marriage of Figaro", Pamina in "The Magic Flute", and Eva in "Die Meistersinger".

Nina Kaleska, soprano, is engaged for three roles with the Philadelphia Opera Company.

Alice Tochanowska, soprano, was a winner of the American Opera Auditions and sang the roles of Gabriela in "L'Osteria Portoghese" and Santuzza in "Cavalleria Rusticana" in Milan.

Alexandra Tagan, soprano, made her debut in Italy where she sang such roles as "Tosca" and "Aïda" and is now developing her American career.

Tamara Bering, contralto, is engaged for the Philadelphia Grand Opera to sing roles in "La Rondine", "Suor Angelica", and "The Bartered Bride".

Nancy Williams, mezzo-soprano, toured with the Goldovsky Grand Opera Company in "Rigoletto" and recently sang Dorabella in "Così fan tutte" under Mr. Goldovsky. Last fall Miss Williams was soloist with the Antiqua Players on their European tour.

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SECOND EUROPEAN TOUR: February - April 1960

Photo: Abrasch, N. Y.

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S. HUROK

(Continued from page 79)

Francisco, Detroit, Seattle, and other orchestras.

Violinist Henryk Szeryng returned from Paris in January and will be playing 27 concerts before returning to Europe for many appearances.

Mattiwilda Dobbs climaxed a round-the-world tour with a brilliant success in the Soviet Union in concert and opera. She also appeared at Covent Garden and Stockholm's Royal Opera and in Iran, Australia, New Zealand, and Israel. She returned to the Metropolitan in January to add a new role to her repertory, Zerlina, in "Don Giovanni". In March Miss Dobbs will return to Europe.

Claramae Turner won success at the New York City Opera in roles ranging from Jocasta in Stravinsky's "Oedipus Rex" to Katisha in "The Mikado" and as Carmen. She also appeared in opera in Houston, Fort Worth, and Philadelphia, and sang frequent concerts in the United States and Canada, as well as in the Caribbean area.

Antonio Janigro, who will bring his Solisti di Zagreb back to the United States next year, is booked for a few solo cello concerts this April. Carlo Maria Giulini did not come to North America this season, but Richard Dyer-Bennet played and sang across the country.

Duo-pianists Luboshutz and Nemenoff enjoyed a busy season as did England's lutenist and guitarist, Julian Bream.

The Vienna Choir Boys toured the United States and Canada for the 16th time.

Jazz pianist Erroll Garner drew his usual huge audiences, including a Carnegie Hall sold-out days in advance, while harmonica virtuoso Larry Adler won critical plaudits in his first Town Hall recital in several seasons.

Mr. Hurok's theatrical activities included Katharine Cornell and Brian Aherne in "Dear Liar", the Jerome Kilty adaptation of the Mrs. Patrick Campbell-George Bernard Shaw correspondence. Miss Cornell and Mr. Aherne trouped in 55 cities, winning wide acclaim.

Another distinguished theatrical event touring under Hurok auspices was the National Phoenix Theatre production of Schiller's "Mary Stuart", starring Eva Le Gallienne and Signe Hasso.

Dorothy Stickney in "A Lovely Light", a dramatic fantasy on the life of poet Edna St. Vincent Millay, appeared in many cities and universities and arrived on Broadway in February. Arnold Moss and his Shakespeare Festival Players played "Measure for Measure" and "The Tempest" in 35 midwestern and north-eastern cities and universities.

BICHURIN & STAWSKI

(Continued from page 86)

nounce that it took over the exclusive management of Julian Olevsky. In October through December 1959, Mr. Olevsky made, in addition to 30 concerts in Japan, an extremely successful tour in Korea, Taipei, Hong Kong, Malaya, the Philippines, India and Pakistan, which resulted in his immediate re-engagement for the spring of 1961. In Teheran, Iran, he gave a command performance at the Shah's Palace—the first American artist to be so honored. The management has arranged for Mr. Olevsky an extensive European tour next fall which will embrace all Scandinavian countries, Holland, Italy, Greece, Turkey and Portugal. He is available from January 1961, for booking in this country. An extensive tour in South America has already been arranged for the summer of 1961.

Ruth Slenczynska will make her second tour of South America in early summer, 1960, and will give a minimum of 15 concerts there, including a cycle of three Chopin programs in the Teatro Colón in Buenos Aires.

Jeanne Mitchell, under exclusive management of this organization, made her fourth European tour last spring, and later was soloist at Lewisohn Stadium. The highlight of her activity in this country will be a pair of concerts (Oct. 14 and 15, 1960) with the Philadelphia Orchestra.

Jose Echaniz, Cuban-born American pianist, will tour Latin America next season.

Joel Rosen, pianist, will tour Central and South America under the auspices of the State Department next summer. An extended tour of Asia is being planned for spring 1961, as a result of his previous good-will tour of 60 concerts in 1959.

James Wolfe, pianist, in the course of his fourth European tour last November, made a sensational debut in Vienna and has been re-engaged for a more extensive tour in the fall, 1960.

Robert Schrade, pianist, who scored an immense success in Europe in his introductory tour in 1958, was accepted, on Mr. Bichurin's recommendation, by National Concert and Artists Corporation for booking in this country. His schedule for 1959-60 embraces 40 concerts. Next fall Mr. Schrade will make his second more extensive tour in Europe.

Miss Evi Liivak, American violinist of Estonian extraction, a child prodigy before the war, will reappear in Europe as a young but mature artist during March.

George Sementovsky, young Russian-American pianist, recently accepted by this organization, made his debut recital in Town Hall on Jan. 26, and will make his introductory tour in Europe (15 concerts) early in 1961.

Jonathan Sternberg, American-born conductor widely acknowledged in Europe, led the London Philharmonic last May, the Lamoureux Orchestra in Paris in October, and is scheduled to conduct the Prague Philharmonic this spring. On the basis of his previous success in Guatemala arranged by this organization, he has been invited as substitute conductor and musical director of the Guatemala Orchestra for three months this spring.

J. Albert Fracht, formerly music director of the Charleston, S. C., Symphony, has been invited to conduct the University Orchestra in Mexico City this year as well as a series of concerts in Palma de Mallorca, Spain.

Two newcomers on the roster are: The young Korean soprano, Joy Kim, who in 1959 toured British Columbia and Alaska, gave 20 concerts and opera performances in Korea at the invitation of the South Korean Government. She is scheduled in the summer, 1960, for a series of 15 concerts in South America.

Martha Flowers, Negro soprano, starring as Bess in "Porgy and Bess" during the company's world tour of previous years, has been re-engaged for a long term in "Free and Easy" (presently in the Alhambra Theatre in Paris). She will go to South America this summer for 15 concert appearances.

In the field of special attractions, this organization signed for representation in foreign countries with Hal Holbrook, the unique Mark Twain impersonator who had outstanding success in New York last spring. Next fall he will appear for two months in London. Due to heavy booking in this country, his world tour, planned for 1960, had to be postponed until fall, 1961.

INTER-ALLIED

(Continued from page 82)

York and is booked for concerts in the East and Midwest.

Theodora Andrews, young operatic soprano, is listed for guest appearances with orchestra this spring and summer; Sophia Steffan, mezzo-soprano, fresh from a successful Town Hall recital as the Naumburg Award winner, is being heard in roles with the New York City Opera and other groups around the country, including the Houston and Providence opera companies. The celebrated Beaux-Arts String Quartet has joined the Inter-Allied Artists' roster and the office will represent the brilliant young stage director, Michael Pollock.

Anne Ayer, mezzo-soprano, is scheduled for a Carnegie Recital Hall debut in April; Charles Engle, young Philadelphia pianist, will make his New York debut in March; Suzanne der Derian, one of the foremost soprano soloists for festival, oratorio and concert, is being booked for engagements throughout the country and will perform in opera during the 1960-61 season.

Susann McDonald, brilliant young harpist, American winner of the International Harp Contest in Israel last September, is presently on tour in the United States and will leave for South American in May.

Eunice Podis, well-known American pianist, has had a busy season. Her orchestral engagements have included the premiere in Cleveland of Prokofieff's First Piano Concerto, with George Szell conducting, and the first performance in Cincinnati of the Peter Mennin Concerto, Max Rudolf conducting. Miss Podis will tour South America during July.

Michael Rhodes, baritone, has renewed his contract with the Flensburg (Germany) Opera; William McGrath, tenor, has had a busy season as he is in constant demand for difficult opera and oratorio roles as well as for concert appearances; Ellie Mao, Chinese soprano who has been heard extensively in the United States, just returned from a tour of the Far East; and Rosemary Rotolo, after a year in Germany is fulfilling concert and opera engagements in the United States.

Conductors represented by Inter-Allied Artists include William Yarborough, recently appointed director of the Northwestern Michigan Symphony; Lee Hepner, director of the Edmonton (Canada) Symphony, who returned this Fall from a most successful year of guest conducting in Europe; David Epstein, conductor of the Antioch Symphony; and Roland Fiore, musical director of the Kansas City Starlight Theatre, who has just been named conductor of the Philadelphia Lyric Opera.

Inter-Allied Artists has recently made plans with "Conciertos Associados" of South America, Oscar Alcazar, director, to book artists and ensembles, regardless of managerial status, throughout Latin America, and to present outstanding artists from South America in the United States and Canada. Those artists and managements interested should contact this office.

WEINHOLD

(Continued from page 78)

and Abigaille ("Nabucco"). These she has sung (or is scheduled to sing) with major companies. Mr. O'Neill, a dramatic tenor and a rare find in the opera world, has been happily employed both in recital and opera since he won the 1957 Metropolitan Auditions of the Air.

Those who heard the Metropolitan Opera broadcast of "Carmen" on Feb. 6 were thrilled again by the ovation Risë Stevens received. The handsome and ever exciting mezzo-soprano's new book, "Subway to the Met", makes for highly entertaining reading. This season our office has been swamped with press clippings and personal letters of thanks from her admirers across the land. Front page stories and pictures, keys to the city and flowers from local dignitaries, reports of Miss Stevens' graciousness both offstage and on, and, of course, critical coverage of the highest order have made us so proud of the undiminished success of this renowned artist.

Newly added to the Weinhold division list is the distinguished German pianist Hans Richter-Haaser. His Town Hall debut last October was a gala event and prompted immediate plans for a second, all-Beethoven, concert on Dec. 6. Both occasions were virtual sellouts, and since press and public jubilation was the same in Houston, Dallas, Chicago, Montreal and Cincinnati, it goes without saying that Richter-Haaser will return to America next season.

Those charming interpreters of international songs and ballads, Frances Archer and Beverly Gile, continue to win the enthusiastic approval of concert audiences on a tour which is taking them coast-to-coast, including engagements in Canada. Much of their success lies in the wide variety of material at their disposal and a highly original style of presentation. Television has introduced them to an even wider audience, and their recordings on the Disneyland label are in the top echelon of this kind of specialized music.

This season's expansive tour of The Bel Canto Trio has indicated such a high degree of success that it will again be available in 1960-61. The personnel features soprano Joan Brainerd, who gave a Town Hall recital in December, tenor James Wainner, and bass-baritone Gene Boucher who pleased the opera-loving Italians of Milan and Florence in "La Boheme" and "Tosca" in the summer of 1958.

The performance of mezzo-soprano Frances Bible in a concert version of Bizet's "Djamileh" with the Little Orchestra Society last December netted her special praise from the press. Under the direction of Robert Shaw, she was among those who gave an impressive reading of Berlioz's "L'Enfance du Christ" during the Christmas season in Washington, D. C. Other past and future highlights include guest appearances with the orchestras of Philadelphia, St. Louis and San Francisco. She remains a leading light of the New York City Opera, and she also is filling numerous concert commitments.

Since his Town Hall debut in 1957, pianist Richard Cass has fulfilled the exciting predictions made for him at that time by the Manhattan press. Winner of the 20th Biennial Young

(Continued on page 114)

"...their ensemble is a thing to marvel at."

—Harold Schonberg, New York Times

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Baldwin Pianos

WEINHOLD

(Continued from page 112)

Artist Auditions of the National Federation of Music Clubs in 1953 and of a Fulbright Scholarship which enabled him to work with Cortot, Boulanger and Gentil, Cass is now enjoying his most successful tour to date, with a total of 57 recitals across the continent.

Baritone Walter Cassel's season with the Metropolitan has kept him busy in those roles for which he is justly famous. Especially noteworthy have been his Kurvenal in "Tristan und Isolde" with Birgit Nilsson.

A perennial favorite, soprano Nadine Conner continues in recital engagements from coast to coast supplemented by opera and orchestral guest appearances.

Jon Crain began a busy season last August with the St. Louis Festival. The popular American tenor was re-engaged by the Palacio de Bellas Artes, Mexico City, in September on the basis of his successful appearances there in 1958. This time he was acclaimed for his interpretation of Panfilo in the Chavez opera "Panfilo and Lauretta". Performances again this season with the New York City Opera have been supplemented by a lively recital schedule.

This season Albert Da Costa is dovetailing his Metropolitan commitments with an impressive recital schedule. He will be soloist in the Verdi Requiem with the Kansas City Philharmonic in March, an assignment he will repeat in the Ann Arbor May Festival under Thor Johnson. He also will sing excerpts from the "Ring" for the Cincinnati Musical Festival.

Tenor Charles K. L. Davis has recently been signed by the Weinhold division.

This young Welsh-Hawaiian of bel canto artistry answered a special invitation to celebrate Hawaii's statehood last spring on the Dinah Shore show in Hollywood. Last summer he was acclaimed at Lewisohn Stadium. He returns to the Ed Sullivan show on March 27 and will sing Ottavio in the NBC-TV Opera "Don Giovanni" on April 10.

Lisa Della Casa's recital popularity is rivaled only by the acclaim she has been receiving this season as a diva of the Metropolitan. As the Countess in "The Marriage of Figaro", as the gypsy in "The Gypsy Baron" and as the Princess in "Der Rosenkavalier" she has consistently demonstrated her versatility as musician and actress. Last summer she was active in the Vienna, Salzburg and Munich festivals, and she appeared on the Bell Telephone Hour Television show last December. Because of her heavy Metropolitan commitments, demands for her concert services exceed her availability.

The Viennese pianist, Joerg Demus, returned to Town Hall for a recital in November, an occasion happily endorsed by a capacity audience. His present season in America includes over 30 concerts plus guest appearances with symphonies. With Paul Badura-Skoda, Demus will be available during 1960-61 for a limited number of recitals of four hand piano music. This special and neglected art was revived by the artists in 1959 at Carnegie Hall with concerts following in other metropolitan cities. The excellent reception prompted their availability next season. Demus' recordings number more than 50 on Westminster and Decca labels.

One of the eagerly awaited American debuts of next season is that of the Peking-born pianist, Fou Ts'ong. Since 1955 he has given nearly 500 concerts in all the eastern countries of Europe. His 1959-60 schedule calls for 50 recitals and orchestral appearances in England, France, Belgium, Portugal and China. London was the scene of his most recent conquest.

One of America's most popular baritones, Igor Gorin, has just returned from a tour of Australia and New Zealand. Fifty dates in recital and with orchestra, plus the Mormon-sponsored performances of "All Faces West" in New Zealand, resulted in glowing headlines. A special occasion was a benefit recital inaugurating the drive for a new Opera House in Sydney. In appreciation of his interest and effort, the artist was given a citation from Lord Mayor E. F. Jensen on behalf of Sydney's citizens. He fills recital dates the balance of this season highlighted by appearances as Rigoletto with the Philadelphia Lyric Opera, as Renato in "Un Ballo in Maschera" with the San Antonio Symphony, as Figaro in "The Barber of Seville" with the Connecticut Opera, and as di Luna in "Il Trovatore" with the Fort Worth Opera.

Bass-baritone Donald Gramm is in constant demand in opera, recital, oratorio and with orchestra. His lengthy list of engagements for this season includes a concert performance at Carnegie Hall with the American Opera Society of Poulenc's "Les Mamelles de Tirésias" in February.

It is a pleasure to announce that the eminent pianist, Louis Kentner, will return to America next season after an absence of one year. He scored magnificently during 1957-58 in recital and with re-engagements by the N. Y. Philharmonic, the Philadelphia Orchestra, the Little Orchestra Society of New York, and other major orchestras.

Also returning after a season's absence is the eminent violinist, Johanna Martzy. The first major woman violinist to be introduced to America in many years, her acclaim here during the 1957-58 season verified her European reputation. Her initial two seasons were highlighted with performances with the New York Philharmonic and the Los Angeles, Cincinnati and Chicago orchestras. Her exciting recitals and Angel recordings whet the appetite for her return.

An occasion of rare artistry and heartfelt sentiment occurred in Town Hall last Nov. 20. Dorothy Maynor had been under my management for 20 years, and this special occasion was the anniversary of her Town Hall debut. Still radiant and possessing that rare presence which signifies greatness, she performed a highly varied program which held the audience at every turn. The packed house refused to let her go, and she sang many encores before the raising of the house lights finally culminated a memorable event.

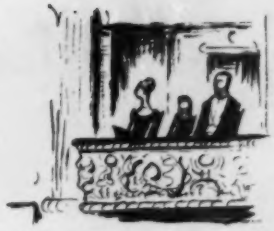
Violinist Yehudi Menuhin, prior to returning to England in December, inspired the kind of reception for which he is known, a series of rave reviews in both solo recitals and joint concerts with his sister, Hephzibah. Following a year's absence, he will return to America for 1961-62.

Following a tour of England, France, Germany and Italy last fall, the Polish pianist Witold Malcuzynski returned to America early in January for a whirlwind tour of key cities. His February concert at Carnegie Hall was sold out and part of the audience was seated on the stage. It was a gala, all-Chopin program honoring the composer's anniversary. Malcuzynski will return to America for 1961-62.

Pianist Leonard Pennario enjoyed an extensive tour (his first) of South Africa in 1959 and also scored success in London. Highlighting a busy season of orchestral appearances and recitals from coast-to-coast was his Chicago Symphony engagement playing the Prokofieff Third Concerto under Fritz Reiner at three performances. Pennario continues high on the best-seller list of records on the Capitol label, his newest album being "The Young Schumann", including the best early work of that composer.

Berl Senofsky, the first American violinist to win the Queen Elisabeth of Belgium Competition in 1955, is in greater demand each season. His victory was a real cause for jubilation, for he won under the pressure of grueling competition with violinists from all over the world. A busy recital schedule this season is supplemented by engagements with major orchestras including the Hollywood Bowl Orchestra. This month Senofsky is in Holland to play three specially arranged performances with the Residentie Orchestra of the Hague and Leyden.

Lovely contralto, Carol Smith, continues in great public and press favor, especially for her talents in the field of oratorio. A stalwart of New York's Bach Aria Group, she was



soloist in February and continues on a solidly-booked tour with the organization through mid-March. A highlight of the current season is four performances of Beethoven's Missa Solemnis with the New York Philharmonic which will be recorded by Columbia.

A recital personality combined with a magnificent voice continues to excite audiences everywhere Yi-Kwei Sze, Chinese-born bass-baritone, appears A heavy demand for him results in fully-booked tours. In opera he has also made a name in "Boris Godunoff", "Aida" and "The Magic Flute". This season is highlighted by appearances with the Cincinnati Symphony to be followed by a five-month tour of Australia and New Zealand.

Adept in the art of program-building, the personable team of Alfred and Herbert Teltschik continue to delight audiences everywhere with their duo-piano artistry. The Teltschiks are constantly the subjects of such congratulatory messages from concertgoers. As they swing around the continent, their present season is a very busy one.

There is little wonder that Alec Templeton is among that bracket of artists whose popularity continues over the years without let-up. With his serious interpretations and unique improvisations in all styles, he has never failed to inspire the kind of letters, telegrams and press coverage which is a joy to management. His present busy season includes engagements in all parts of the country, and reports continue to flow in confirming the pleasure he continues to bring to concertgoers everywhere.

Baritone Thomas L. Thomas remains the great popular favorite he has always been. His schedule this season is again a busy one. Collectors of records of special interest know that his London recording of Welsh songs is a unique achievement.

Roman Totenberg is not only an extraordinarily talented violinist, he is an ambassador as well. A recent engagement in a southern city prompted the local press to prepare an editorial on the value of great music in the community and cited Totenberg's performance as inspiration for the article. He is busy this winter with recitals, and next summer he returns for his 11th season as artist and staff member of the Aspen Music Festival and School.

Soprano Dorothy Warenskjold was singled out for special praise by the Chicago press when she appeared with the Lyric Opera as Micaela in "Carmen". Aside from her heavy recital schedule, she has been guest artist with the San Antonio Symphony and appeared as Lady Harriet in "Martha" with the Fort Worth Opera. In March and April she will sing Liu in "Turandot" and Marguerite in "Faust" with San Francisco's Cosmopolitan Opera. She's also scheduled for "La Boheme" in Tulsa. Her present season concludes with four performances with the San Francisco Symphony of Beethoven's Ninth and Vaughan Williams' "Serenade to Music".

MATTHEWS

(Continued from page 80)

Harold Chaney, harpischordist, will tour the Midwest and West Coast area during June, July and August and the winter of 1961.

Twin Cities Trio—Rubi Wentzel, cellist; Beata Blood, violinist; Virginia Krumbiegel, pianist—presented a Carnegie Recital Hall program receiving unusually fine press. This Trio will fulfill concerts in April 1960, in New York State, Pennsylvania and Ohio, returning to the Midwest for summer engagements.

Cecil Simmons, Idaho pianist, has been contracted for college and university engagements throughout the Northwest. He recently was soloist with Idaho Falls Symphony and has appeared in a number of chamber-music programs throughout the northwest.

Louise Thai-Thi Lang, pianist-composer, has toured the Far East, Australia, and Europe, and recently was soloist with orchestras in Sydney, Hong Kong, Saigon, Manila, Lyon, Angers, Vichy, Nice, Cannes and Algiers, as well as the Lamoureux, Colonne, and Pasdeloup orchestras, and the Oubradous Chamber Ensemble in Paris. Her recent Town Hall concert brought an overflow audience.

Luther Saxson, tenor, recently completed a cross-country tour playing the role of Joe in "Carmen Jones". In addition he has appeared as soloist in Town Hall and in concert in Springfield, Mass., and City College, New York, and was the winner of a Marian Anderson scholarship. His other successes include the Paul Whiteman "Hall of Fame" and the "Ford Theatre Hour". He also was tenor soloist of the de Paur Infantry Chorus.

Other artists available for the 1960-61 season include Alexander Hunter, baritone; Matilda Cevil, contralto; Betty Hwang, pianist; and Melbourne Reid, tenor.

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The most exciting young tenor in the business. Stravinsky's personal choice for the lead in his opera "The Rake's Progress." "Wonderful," N. Y. Herald-Tribune.

Gerald Moore



in his famous recital lecture. "Wit and erudition . . . sensitive musicianship and a generous gift for grotesque mimicry . . . one of the finest artists in his field . . . astonishing entertainment." N. Y. Times.



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Niven Miller
SCOTS BARITONE



"exceptional ability to project the expressive style and significance of what he sang, along with his musicianship and admirably clear enunciation . . . warm and ingratiating quality." Frances Perkins, N. Y. Herald-Tribune.



Julie Haydon

One of the great ladies of the American stage in a highly original one woman show with scenes from "The Glass Menagerie," "Shadow and Substance," and "The Time of Your Life."

Herbert Rogers

A brilliant piano virtuoso, his reviews are written in superlatives, "played superbly . . . aristocratic in the best sense of the word." N. Y. Herald Tribune.



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JUDSON, O'NEILL AND JUDD

(Continued from page 78)

in the Metropolitan's "The Marriage of Figaro" as Cherubino, and again aroused critical praise similar to that of her first appearance in this exacting role.

Anna Moffo, currently fulfilling European operatic commitments and making films in Italy, made her Metropolitan debut as Violetta in "La Traviata", bringing forth shouts of praise from her audience and the press in a demonstration in the opera house climaxed by 25 curtain calls.

Famous for its assembly of instrumental artists, the JOJ Division continues to represent the internationally famous Arrau, Casadesus, Serkin, Francescatti, Primrose, Leonard Rose, Erica Morini, Sanroma, Michael Rabin, Geza Anda, and Whittemore and Lowe, a list lengthened by the illustrious names of Eugene Istomin, Gary Graffman, Leon Fleisher, Stanley Babin, Claude Frank, Joseph Battista, Eugene List, Jean Casadesus, Vera Franceschi, Monique Haas, Thomas Brockman, Ozan Marsh, Nicole Henriot-Schweitzer, Ray Dudley and Charles Rosen. A whole new generation of young artists whose talents have arrested the attention of the entire American music public includes Lorin Hollander, Malcolm Frager, Jaime Laredo, Eric Friedman, Ivan Davis, David Abel, and the beautiful Spanish guitarist, Renata Tarrago, who is one of the foremost interpreters of the Spanish repertoire. A welcome newcomer to the JOJ list, Miss Tarrago has met with the greatest success in Europe; her achievements were cited formally by the Conservatory of the Lycee in France in 1951. Works by Rodrigo and Torroba performed by this gifted artist are available on Columbia Masterworks records.

Claudio Arrau completed his 19th United States and Canadian tour with time left for another European visit, climaxed last June in London with an all-Beethoven recital. Arrau also played all the Beethoven sonatas in four European cities during the recent tour.

Robert Casadesus celebrated his 25th anniversary playing with eight leading orchestras within the short space of two months, and by giving numerous recitals across the country. Some of his appearances had an added attraction when his wife, Gaby, joined him for performances of two-piano works for which they are so well known and admired. With Mme. Casadesus, he has recorded the Mozart Concerto for Two Pianos for Columbia Masterworks with the Cleveland Orchestra under George Szell.

After three memorable week-ends at Tanglewood, Rudolf Serkin began his 19th season under the Columbia banner. In December he began his winter season with an appearance at Cornell University and eight additional recitals in a three-week period completed the first half of his tour. His New York Carnegie Hall recital brought forth the invariable kind of critical reports that have become synonymous with his name; his second New York appearance will be in March when he plays concertos by Bartok and Mozart with the New York Philharmonic.

Since Francescatti's American debut 20 years ago when he played the Paganini Concerto to critical and audience acclaim, he has appeared with every major orchestra in the U. S. and Canada. This year, he began with his TV debut on the Telephone Hour. Ten orchestras had the privilege of having him as guest artist. One of the most memorable events of the season was his concert in the Library of Congress when he joined his friend and colleague, Robert Casadesus, before a select audience.

William Primrose, one of the greatest living violists, has, for the past year, devoted his time almost exclusively to teaching activities in Philadelphia's Curtis Institute. With the Festival Quartet, Primrose has shared honors with the ensemble on an extensive tour through the east and southeast during the current season.

Erica Morini, indisputably one of the world's greatest violinists, has been very active in the United States and Europe during the current season. Her joint appearances with Firkusny at the Metropolitan Museum in New York have come to be an annual event and they will appear again together during the forthcoming musical year. A highlight of her European tour last season was a highly acclaimed recital at the Salzburg Festival.

Leonard Rose, in a season of more than 45 appearances in the United States, proves that he is indeed "surpassed by no one". High points of this sold-out season included appearances at the Stratford Festival, with the orchestras of Rochester, Miami, Indianapolis, Seattle, San Antonio (where he was both soloist and conductor), and the New York Philharmonic (playing the Brahms Double Concerto), and recitals from Los Angeles to New York.

Sanroma, a leading exponent of the modern music of the West, invoked a "rhapsody of cheers" recently with his inimitable Gershwin. Now a member of the Puerto Rican National Conservatory (instituted by Casals), Sanroma divides his time between personal appearances and master piano classes. New Gershwin and Grofe recordings are forthcoming from Everest Records.

No longer a child prodigy who made a stunning debut at Carnegie Hall when he was 13 (ten years ago), violinist Michael Rabin has been receiving press raves this season which point up the musical maturity of that outstanding "veteran". His nation-wide tour included appearances with the orchestras of the Hollywood Bowl, Portland, Denver, El Paso, and New York's National Orchestral Association. Further afield, he received ovations for his three concerts with the Honolulu Philharmonic of Hawaii under Barati. Last fall, he also played at the Palacio de Belles Artes with the Symphony Orchestra of Xalapa in Mexico City.

Regrettably, pianist Geza Anda will not return to JOJ next season, but over the past months, he has added still more honors to his already lengthy list of successes. Appearances over the Canadian Broadcasting Corporation, a New York Town Hall recital in November, and performances with the Vancouver Symphony highlighted his 1959-60 tour.

Whittemore and Lowe set another record this season with three appearances in one city—Chicago—within six weeks, in addition to another coast-to-coast tour. One of America's most popular musical attractions, they have both won new honors as composers when Whittemore's Prelude for Orchestra and Lowe's "Sea Drift", for chorus, soloists and orchestra, were premiered by the Oklahoma City Symphony in January. On the same program, the world premiere of Spencer Norton's Partita for Two Pianos caused a standing ovation and tumultuous applause.

Eugene Istomin's impressive list of Columbia recordings continues to grow, the newest release being the Tschaikowsky First Concerto with Ormandy and the Philadelphia Orchestra. By the end of this season, this popular artist will have appeared with the orchestras of Chicago, Houston, Rochester and Amarillo, and will have given numerous solo recitals. Istomin's appearance with the Orchestra of America playing Leon Kirchner's difficult piano concerto brought special praise from New York press. At the last minute, Istomin took over for Glenn Gould with the Philadelphia Orchestra, again bringing forth the highest praise.

Gary Graffman's European tour, which began with a radio recital in Basle, Switzerland, on Nov. 27, and which will end with a recording session in London on Feb. 15, can be termed a milestone in the career of this remarkable artist. More than 20 recitals and concerts with orchestra, including the Royal Philharmonic, the Warsaw Orchestra (appearing in England), and the Philharmonia of London under Otto Klemperer, were highlights of the tour which took him through Switzerland, Portugal, Spain, Germany and England, with one appearance in Turin, Italy. His American tour includes the Boston Symphony.

Leon Fleisher has the honor of having played a White House recital to which Washington critics were invited; not within memory has the press been included in such an event. One of the bright stars of the Epic Record catalogue, he won rave reviews for his recent recording of the Beethoven Fourth Concerto and the Mozart Twenty-fifth. This disc has been followed by a Mozart solo recital, received with equal enthusiasm. Fleisher's season included an impressive number of major symphony appearances: Ravinia, Hollywood Bowl, Baltimore, Cincinnati, Rochester, Portland, Albuquerque, Denver, Vancouver, Cleveland, Louisville and San Francisco, as well as solo recitals.

Stanley Babin's first New York appearance five years ago heralded the beginning of a brilliant career which has grown steadily until now he is known throughout Europe and the United States as one of the top piano talents of today. His European tour this season won him the highest praise in every city: London, Berlin, Stockholm, Oslo, Geneva, Zurich and Rome. By the end of the current season, he will have appeared in 29 middle western and western American cities.

Claude Frank's debut with the New York Philharmonic and the Boston Symphony catapulted a new star into the national spotlight. During his rehearsal with the Boston Symphony, conductor Charles Munch was so delighted that Frank was re-engaged on the spot for additional appearances with his orchestra in New York and Brooklyn.

Eugene List's association with international statesmen, which began at the Potsdam Conference, was resumed when he played by special request of ex-President Harry S. Truman on the occasion of List's 25th year on the concert stage. An appearance on the Edward R. Murrow Person to Person telecast reached a nation-wide audience.



Jean Casadesus' renown has grown to an enviable proportion in his native France. A tour recently completed yielded splendid reports of a mature and sensitive artist who carries on his famous name with the full authority of accomplishment. The latter part of the current season finds him concertizing widely through the United States and Canada.

Vera Franceschi divided her time this season between a heavily booked tour here, an outstandingly successful tour in South America, where she was soloist with the National Symphony, and in Europe. She will return to Italy in the spring for a series of engagements including Rome television. She has also been engaged for the forthcoming Venice Festival.

Monique Haas, celebrated French pianist who will make her first American appearances during 1960-61, is one of Europe's most admired artists. Her compatriot, Robert Casadesus, has described her in glowing terms: "Outstanding musicianship and beautiful piano playing." Winner of the First Prize of the Paris Conservatoire in the class of Lazare Levy, Mme. Haas has played in every country in Europe, and recently, travelled in Australia.

Pianist Thomas Brockman returned recently with exciting press reviews, the result of his fifth European tour, September to November, 1959. London, Munich, Vienna, Copenhagen, Oslo, Hamburg and the Hague were among the large centers he visited, and in each instance, his welcome by audiences and the press confirmed predictions made for him when he came under the JOJ management. His present season combines recitals with orchestra appearances in the east.

This is another busy season for pianist Ozan Marsh who continues to receive the kind of press accolades which firmly established his place in the musical sun when he made his New York debut a few seasons ago. In 1959, he played 61 performances in 62 nights as guest soloist with the Boston Pops Orchestra, which must have created a new record. He also played additional concert and recording dates with the orchestra during the summer.

Nicole Henriot-Schweitzer, niece of Charles Munch, and now through her husband, related to the great Albert Schweitzer, has recently produced an heir. Next season she will again be giving the concerts and recitals for which she is so justifiably admired.

Joseph Battista and Ray Dudley, two of JOJ's most gifted pianists, represent the Division in academic circles as well as on the concert stage: both are key staff members of the Conservatory of Indiana University.

Charles Rosen's appearance with the National Orchestral Association in Carnegie Hall was one of the most auspicious performances by a young artist in New York of the season. Already famous for his specialization in French music, Rosen also displayed profound insight into the music of Brahms. Those who have not yet heard Charles Rosen, as well as audiences of the more than a dozen eastern cities in which he played this year, will find his Epic records among the finest in the catalog.

Seldom has the name of a pianist, still in his teens, blazed across the musical world as has Lorin Hollander's. In less than a year, this young

(Continued on page 118)

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"ONE OF THE FUNNIEST HOURS... in the (Edinburgh) Festival," *Evening Dispatch, Edinburgh.* "a sell-out," *Glascow Herald.*

ENGLAND

"*SCREAMINGLY FUNNY* musical entertainment," *Stage, London.* "packed the Royal Festival Hall," (for the fourth time), *London Daily Mail.*

SOUTH AFRICA

"CONQUERED A PACKED CITY HALL in the first ten minutes," *Natal Daily News, Durban.* "for the fourth time a capacity Cape Town audience paid tribute to a great artist's performance with resounding applause," *Cape Times, Cape Town.*

CANADA

"more than 2000 persons found the evening quite hilarious," *Globe and Mail,* Toronto, "sent a CAPACITY AUDIENCE home happier than they have been for many a day," *The Albertan...*

HAWAII

"had them ROLLING IN THE AISLES," *Honolulu Star Bulletin.* "a real princess in today's entertainment world," *Honolulu Advertiser.*

NEW ZEALAND

"HAS BROKEN ALL RECORDS for a variety star," *Auckland Star.* "Anna Russell has left thousands of New Zealanders laughing," *New Zealand Herald.*

AUSTRALIA

"SELL-OUT AUDIENCE laughed themselves sick," *Daily Mirror, New South Wales.* "packed Town Hall audience was in delighted uproar," *Sydney Morning Herald.*

IRELAND

"Anna Russell concert... was CRAMMED TO THE DOORS," *Irish Times, Dublin.* "supreme mistress of the satirical sketch," *Cork Examiner, Erie.*

TASMANIA

"audience had to be PACKED ON THE STAGE behind her when the 'full house' sign went up," *Hobart Mercury.* "brilliant," *Launceston Examiner.*

HONGKONG

"hall, of course, was packed to the door—including the stage," *China Mail.* "PACKED AUDIENCE CHEERS concert," *Hongkong Tiger Standard.*

UNITED STATES

"proved to a capacity audience... that she really is THE FUNNIEST WOMAN AROUND," *Boston Post.*

"the jammed Philharmonic (auditorium) went into hysterics," *Los Angeles Herald and Express.*

"sellout audiences attended her recitals," *St. Louis Post-Dispatch.*

"continually delighted. A crowd of about 3500 was present," *Minneapolis Tribune.*

And, of course, the one word description unanimously applied to Anna by the New York press:

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Indianapolis Symphony
National Symphony (twice)
Dallas Symphony
Kitchener Symphony
Rochester Symphony (3 times)
Toronto Symphony (8 times)
Cincinnati Symphony (twice)
Seattle Symphony (twice)
Cleveland Symphony
St. Louis Symphony
Minneapolis Symphony
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1960-61 TOUR

September, October — Europe
November, January, February — United States, Canada
March, April, May — Australia
June, July, August — United States, Canada

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JUDSON, O'NEILL AND JUDD

(Continued from page 116)

man has become a top box office hit. During this season, he has appeared with the orchestras of Detroit (October and January), San Antonio (first in October substituting for Van Cliburn and again in November by popular demand), Baltimore, Springfield, Ohio, National Symphony in Miami, and Grand Rapids. Recitals have taken him through the eastern seaboard and central states. On Nov. 6, he appeared on the Bell Telephone hour and is slated for another TV appearance in February.

Malcolm Frager is the 20th anniversary winner of the Leventritt Award. A winner of high awards—he has four others to his credit—Frager habitually gathers rave notices. He will be soloist with the St. Louis Symphony next season in a gala 3 week tour.

Jaime Laredo, 18-year old violinist from Bolivia, walked off with top honors and first prize at the Queen Elizabeth International Music Competition last May, and was catapulted to fame overnight. Then followed a whirlwind European tour and exceptionally successful recitals in Philadelphia and New York. Subsequently he played with the orchestras of Philadelphia, Cleveland, Washington and Dallas, in addition to concerts in key cities. In December he was accorded a hero's welcome in his native country. Presently in Europe for a tour of France, Belgium, Holland and England, he will resume touring here upon his return. Laredo's debut disc for Victor has been singled out as one of the outstanding records of the year.

Eric Friedman, with the technique and musical insight of a veteran, is another of the young JOJ instrumental artists who has virtually swept audiences out of their seats.

New to Columbia management is Ivan Davis, young pianist who made an exciting Town Hall debut last October. He has appeared extensively in recital and with orchestra both in Europe and America. In 1955 he won the Young Artists Competition of the National Federation of Music Clubs, and he placed as top American prize-winner in international contests in Bolzano and Vercelli, Italy, and Lisbon, Portugal. In Naples, 1958, he was the only American ever to win the Grand Prize of the Casella Competition.

As recitalist and as guest with symphony orchestras, violinist David Abel continues with increasing popularity. He is engaged for 27 concerts this season. His orchestral appearances have invariably garnered glowing headlines, and he has been engaged as soloist with the Minneapolis Symphony tour in 1960-61.

Among American singers, Judson, O'Neill and Judd believe they have the "cream of the crop" in Phyllis Curtin, John McCollum, Saramae Endich, Kenneth Smith, Mary McMurray, Camilla Williams, Sylvia Stahlman, Beverly Wolff, and David Lloyd. From Canada come two of that country's leading singers, Lois Marshall and James Milligan. This list of distinguished vocalists is further enriched by Brian Sullivan, tenor, and baritone Todd Duncan, the original Porgy, whose solo recitals and joint appearances with Camilla Williams have brought continuous praise.

As one of the most sought-after American tenors, Brian Sullivan continues a busy career this season. His Telephone Hour appearance in Puccini's "Girl of the Golden West" last October resulted in his immediate reengagement for the February presentation of "La Boheme". He made his first appearance in "Aida" in New Orleans, and will appear with Risë Stevens in "Carmen" with the Miami Opera Guild. Recitals in the east and on the west coast are highlighted by two late-March performances of Stravinsky's "Oedipus Rex" with the Los Angeles Philharmonic.

Phyllis Curtin, who will sing Mimi in "La Boheme", alternating with Lois Marshall, in the Boston Opera tour next season, was hailed at the Brussels Fair for her moving performance in "Susannah". In the standard operatic repertory, as in recital, Miss Curtin is well known for her Manon, Tosca, Fiordiligi ("Cosi fan tutte") and Rosina ("Barber of Seville"). Her Manon was hailed in Buenos Aires as "the finest of our time".

John McCollum, one of JOJ's busiest tenors, toured Canada, beginning in October, as Almaviva in the Toronto Opera's "Barber of Seville". Thereafter he appeared with the orchestras of Pittsburgh, Baltimore, Cleveland, St. Louis, Fort Worth (concert version of "Manon"), Chicago (TV Opera), New York's Little Orchestra on two occasions—one singing the leading tenor part of Handel's "Judas Maccabaeus", and in a concert featuring the New York premiere of Britten's "Nocturne". With the New England Opera Theater, McCollum appeared in "Cosi fan tutte."

Saramae Endich distinguished herself this season equally in opera (Santa Fe, four leading roles) as she did in concert with 10 top American orchestras, and in recital. Her command of musical styles has enhanced an already enviable reputation with conductors, audiences and the press.

Bass-baritone Kenneth Smith has made a name for himself as one of those rare singers who can move from the demanding, disciplined singing of oratorio to the highly romantic, imaginative performances of operatic roles like Arkel in "Pelleas et Melisande". During the season, he has also appeared in concert versions of Wagner's "Ring" at the University of Miami and as Fernando in "Fidelio" with the NBC-TV Opera. Recitals have taken him across the country this season.

Demand for mezzo-soprano Mary McMurray increases each season. The present one calls for extensive recitals in Canada and the United States. Last fall she sang 10 performances in "La Forza del Destino" and "The Love for Three Oranges" with the Toronto Opera, and she returns to that city for a guest appearance with the Toronto Symphony this February. Other highlights include appearances with the Brooklyn Philharmonic and in the Miami Opera Guild's "La Gioconda".

Camilla Williams, one of America's favorite opera and concert sopranos, charmed audiences in more than 30 cities this season. Her solo appearances and joint recitals with baritone Todd Duncan rank with the most successful presentations of JOJ's vocal artists. Her season began with a Gershwin Night in Milwaukee, another Gershwin gala in Lewisohn Stadium; and continued with an intensive three-week tour of Israel. Beginning in November Miss Williams toured eastern and southern states, and into the Pacific northwest.

Sylvia Stahlman, as an American resident abroad, has carved a niche for herself as leading coloratura soprano of the Frankfort Opera. Her recent interpretations of Mozart soubrettes have been especially singled out for high praise.

Tenor David Lloyd's appearances in Buenos Aires' Teatro Colon brought the highest critical and audience acclaim. Touring with the Boston Opera's "Voyage to the Moon" this season has provided him with another opportunity to display his diversified talents in a leading role.

One of the New York City Opera's brightest stars, Beverly Bower, is also a television celebrity. She appeared twice last summer on the Jack Paar show within six weeks. She is again touring widely and has made two auspicious appearances with the Cleveland Opera and, in a new role, "Manon", with the Fort Worth Opera.

Lois Marshall who is the only artist from the West to be recalled for guest appearances in Russia for three consecutive seasons, counts England and Western Europe and her appearances at the Holland Festival in the first lap of her 1959-60 global tour. After one of her Moscow concerts, famed Soviet mezzo-soprano, Zara Dolukhanova, said Lois Marshall "is one of the greatest singers of our time". Seven recitals in Moscow, Leningrad and Riga were completely sold out, including standing room, and she was invited to return next season. Before returning home next summer, Miss Marshall will have made a 12-week junket through Australia and New Zealand in recital, TV and radio. With the Boston Opera she sang her first Tosca last fall, and will sing Mimi alternat-



ing with Phyllis Curtin, in the Boston Opera touring "La Boheme" next season.

James Milligan, one of Canada's best young singers, recently lent excitement with his rich baritone to the role of Escamillo in "Carmen" at Covent Garden. In Toronto, his success was repeated when he sang Don Carlo in "La Forza del Destino". His present recital tour runs from eastern Canada along the eastern seaboard, westward through Georgia and New Mexico, up the west coast and back east through Canada again.

Lovely Beverly Wolff returns to the concert scene after a brief sabbatical. This gifted young mezzo-soprano appeared last season at the Brevard Festival and in her native Atlanta, where she is a prime favorite. She has appeared with the Philadelphia Orchestra, sung with the NBC-TV Opera, with the New York City Opera, New England Opera Theatre and the Washington, D. C. Society.

The sky-rocketing success of the Boston Opera Group's production of Offenbach's glittering "Voyage to the Moon"—through 72 cities in a 3-month coast-to-coast tour—made imperative a successor for 1960-61: "La Boheme" will go out in a full production with chorus and orchestra and a distinguished cast headed by Phyllis Curtin and Lois Marshall alternating in the role of Mimi.

A new idea in music making has been initiated by the well-known American composer, Lukas Foss—an Improvisation Chamber Ensemble composed of percussion, flute, clarinet, piano and cello which performs without music as the mood of the moment dictates. This idea, formerly limited to jazz groups, has been developed with striking success as experimental public appearances on the west coast have proved. JOJ presents the Lukas Foss Improvisation Chamber Ensemble for the first time next season.

Another attraction which promises to be a top favorite, also slated for next season, will be the St. Louis Symphony under Edouard van Remoortel with pianist Malcolm Frager. These artists will make a three-week tour through the south beginning Feb. 27, 1961.

Among the most popular of the touring dance attractions are those created by Robert Joffrey—The American Ballet Center Company and the Robert Joffrey Theater Ballet The latter company has been augmented to 25 dancers and musicians, and will tour 1960-61 as the Robert Joffrey Ballet. The program will feature the highly varied and stylish classic and contemporary ballets that have afforded audiences great pleasure in past seasons. This season the American Ballet Center Company tours in February and March with a sparkling revival of "La Fille Mal Gardee", the oldest ballet extant. First produced in Bordeaux in 1786, the work has enjoyed great favor with each new revival. Fernand Nault, of Joffrey's American Ballet Center in New York, has choreographed this newest addition which will also be offered by the Robert Joffrey Ballet in 1960-61.

Re-engagements as well as first appearances account for the continued phenomenal success of the Beaux Arts Trio of New York. Among re-engagements they played their fifth return last summer to the Berkshire Festival. Again this season violinist Daniel Guilet, pianist Menahem Pressler and cellist Bernard Greenhouse are inspiring press and audience acclaim on a sold-out, coast-to-coast tour through the spring. Next summer will find them equally busy in France, Holland, Israel and England, with two special performances at the Edinburgh Festival.

Benno and Sylvia Rabinof join CAMI during the coming season. This exceptional violin-piano duo has won plaudits and affection from audiences here and abroad. The scope of their repertoire is wide and colorful, encompassing both the classical and contemporary schools; they have premiered compositions of Martinu, Robert Russell Bennett and Creston. They will leave in the spring for another European tour which caps a recital season in which they played in Chicago, Providence, Miami and other key cities. Benno Rabinof will also be available for recitals and as soloist with orchestra. In mid-January he presented the world premiere of Paul Creston's violin concerto with Paul Paray and the Detroit Symphony to high praise.

WARDLE

(Continued from page 88)

season. The artists participating with Mr. Marx in his Gotham ensembles are Robert Conant and Joseph Payne, harpsichordists; Joan Brockway, cellist; and Marjorie McClung and Jane Holcomb, sopranos.

New artists include Constantine Cassolas, lyric tenor; George Bennette, pianist, whose debut recital was most favorably reviewed; and young Gary Towlen, 17-year-old American pianist, just returned from a series of successes in London, Paris, Geneva, Madrid, Copenhagen, and other European capitals.

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MERTENS

(Continued from page 78)

ited period during March and April.

Pierrette Alarie appeared this season with the San Francisco Opera, Buffalo Philharmonic, the Montreal Symphony, at the Salzsburg and Cincinnati May festivals and has had great success recently on CBC-TV in "La Voix Humaine". She and her husband, Leopold Simoneau, have made over 30 joint appearances together. On records she continues to score, the latest album is Epic's "Carmen" in which she sings the role of Micaela.

Irene Dalis made history at the Metropolitan Opera house on Feb. 4 as Lady Macbeth, for it was the first time a mezzo-soprano had undertaken this role. During the current season she has scored in "Tristan und Isolde", as Amneris in "Aïda" and in other leading roles. Earlier she sang the Nurse in the San Francisco Opera production of Strauss's "Die Frau ohne Schatten" and in Chicago debuted as Laura in "La Gioconda" with the Lyric Opera. She will return to Europe for performances with the Berlin Municipal Opera where she is a leading singer, to Covent Garden and cities on the Continent.

Three newcomers to my list are the beautiful dramatic soprano Stefania Woytowicz from Yugoslavia who is well known on the Continent as a recitalist and soloist with orchestra. She will make a limited number of appearances during her debut season here. And from Stockholm a new Carmen in the person of Kerstin Meyers, a dazzling brunette who debuted in North America last season at the Vancouver Festival. In Europe she has appeared at all leading opera houses including Covent Garden. Miss Meyers will debut with the Metropolitan Opera in "Carmen".

Twenty-two-year-old mezzo-soprano Regina Sarfaty, a lovely and gifted young artist, already has made her mark in musical circles with performances with the New York City, the Santa Fe, and the Washington, D. C., Opera companies. In New York this season she was heard in concert featuring the music of Stravinsky, in Berlioz's "The Trojans" with the American Opera Society, and with the Little Orchestra. At the City Center she was singled out for her artistry in "Cosi fan tutte" and Stravinsky's "Oepidus Rex". In April she will appear four times with the New York Philharmonic and has been reengaged to appear next season with the Chicago Symphony.

Giuseppe di Stefano joins CAMI's distinguished list of tenors and will be heard in a six-week period commencing mid-February, 1961, in concerts in principal American cities. He also will appear in opera in San Francisco with the Cosmopolitan company and in Chicago with the Lyric Opera.

Tenor Leopold Simoneau's sold-out season this year included the Salzburg Festival in opera and recital, the Chicago Lyric Opera in "Cosi fan tutte" and "Thais", the Philadelphia Grand Opera in "Lakme", engagements with the Little Orchestra Society in "Djamileh" and "L'Enfance du Christ" (his eighth consecutive appearance), with the Cleveland Orchestra, the Los Angeles Philharmonic, at the forthcoming Cincinnati May Festival in Honegger's "King David", with the Montreal Symphony, and on TV in Montreal. These performances do not include the 30 recitals in which he has sung with his wife, soprano Pierrette Alarie. A prolific recording artist, Mr. Simoneau has several new discs on the Westminster and Epic labels.

Italian tenor Flaviano Labo returned last fall when he sang for the first time with the New York City Opera in "Turandot", both in New York and on tour. In addition he has appeared with the Philadelphia Grand Opera, Opera Guild of Greater Miami, San Francisco's Cosmopolitan, in Tulsa and other key cities. His latest success in Miami opposite Eileen Farrell in "La Gioconda" won high praise.

Richard Verreau, French-Canadian tenor, returned to the New York City Opera for "La Boheme". Earlier in the season he scored in Paris with Igor Markevitch in Berlioz's "Damnation of Faust" and at the Hollywood Bowl under Ormandy. Verreau appears frequently on Canadian TV as well as in recital in both the United States and Canada.

A young and very new artist to American audiences is Ugo Benelli who debuted last season with the Cincinnati Summer Opera and he returns there in July. Another newcomer who distinguished himself during his debut season with the San Francisco Opera in "Madame Butterfly" and other operas is Giuseppe Zampieri. A protege of Herbert von Karajan, this young artist was discovered by Mr. Karajan in Germany. Subsequently he invited him to appear at the Vienna Opera and at the Salzburg Festival. He will return to the United States for the next season of the San Francisco opera.

This season Cesare Siepi celebrates his 10th season at the Metropolitan with noteworthy performances in "Don Giovanni", the newly mounted "Marriage of Figaro", "La Forza del Destino" and other operas. In addition to his busy concert and opera schedule, Mr. Siepi has appeared on Revlon's TV show, "The Big Party" and on April 10 will be the star of the NBC TV Opera's "Don Giovanni". Mr. Siepi's newly released album of Boito's "Mefistofele" for London is winning wide recognition.

French baritone Gerard Souzay also will celebrate a 10th anniversary next season. In November he made an extensive tour of Japan under the aegis of the French government and returned here for a tour which was highlighted by four performances of Mahler's "Kindertotenlieder" with the New York Philharmonic. Next summer he will return to Salzburg and will appear at other leading European festivals. Two of his Angel records have been singled out for *Grand Prix du Disques*. As a culmination of his anniversary season here he will present a gala concert at New York's Town Hall next November.

Theodor Uppman this season returned to San Francisco where he appeared in "La Boheme", "Ariadne auf Naxos", "Pagliacci" and "Don Giovanni". At the Metropolitan he has won high praise for his Pelleas, and again appeared as Masetto in "Don Giovanni". During his tightly-booked recital schedule he had an outstanding debut in Boston and also was singled out for performances in Cleveland.



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Anne J. O'Donnell, manager, Columbia Artists recital department

One of our greatest recitalists, William Warfield, once again scored as De Lawd in the NBC TV "Green Pastures". He has sung with great success in a number of countries for the State Department's International Exchange program and continues to fill concert halls throughout the United States and Canada. Next season he is already tightly booked in the West with a tour in Western Canada, important coast concerts including Los Angeles and San Francisco and Honolulu.

Mario Zanasi, Fernando Corena and Lorenzo Alvary are three fine artists who appear regularly on the key opera stages of the world. Mr. Zanasi had great success last summer in his native Italy and returned to the Metropolitan for performance in "Madame Butterfly", "La Boheme", "Carmen" and "Cavalleria". Because of his heavy commitments abroad his availability here is limited. In the fall he will appear again with the San Francisco opera for the entire season.

Fernando Corena, one of the world's great buffo artists, is also a recitalist of great interest. His appearances in Canada in concert in the fall were highly lauded. At the Metropolitan he repeated his capricious Leporello in "Don Giovanni" and also was seen in Chicago and with San Francisco's Cosmopolitan Opera. He will return to both companies next season.

Lorenzo Alvary appeared many times during the recent San Francisco Opera season in a wide range of roles and has fulfilled many engagements in Europe and South America. He also has been appearing here extensively in solo and joint recitals.

Three highly gifted young baritones who have joined the Mertens roster are Eberhard Waechter, Morley Meredith and Harve Presnell. Eberhard Waechter is well known in Europe for his appearances at the Vienna Opera, the Bayreuth Festival, Covent Garden and throughout Germany and Austria. He will debut here next season at the Metropolitan where he will sing Wolfram in "Tannhäuser", and at Chicago's Lyric Opera he will be heard as the Count in "Figaro". He will also appear as soloist with the Chicago Symphony in "Missa Solemnis".

Canadian born baritone Morley Meredith is no stranger to American audiences for he has appeared here extensively in opera, concert, as soloist with orchestra and on television. Last season he sang eight performances with the New York Philharmonic, four under Sir John Barbirolli in the "Dream of Gerontius", and four under Bernstein in Handel's "St. John Passion". In addition he appeared at Carnegie Hall in "Murder in the Cathedral", with the Toronto Opera Festival singing the four baritone roles in "The Tales of Hoffmann"; in the title role in the CBC TV "Eugen Onegin"; and was guest artist with the Chicago Symphony in December. He has also sung with the New York City and Central City opera companies and in the NBC TV "War and Peace". This season he will appear in New York and Philadelphia as soloist with the Philadelphia Orchestra in Orff's "Carmina Burana", a work he has recorded for Vanguard.

Harve Presnell is a young Californian who is a star of the Lubeck, Germany, Opera. He has appeared often at Hollywood Bowl, debuted successfully two seasons ago with the San Francisco Opera in "Dialogues des Carmelites" and has been soloist under the baton of such eminent maestri as Wallenstein, Solti and Lukas Foss.

Pianist Jorge Bolet this season has appeared with great success as soloist with the Boston, Detroit, Los Angeles, San Francisco and Atlanta orchestras. He will be heard playing the sound track for the forthcoming Columbia Pictures film based on the life of Franz Liszt, "Crescendo". His brilliant RCA recording of Liszt's "Transcendental" Etudes has been highly acclaimed.

Viennese pianist Paul Badura-Skoda returns to the United States during the coming season after a year's absence. He has been touring extensively in Europe, South America, and Africa, and continues to record for Westminster. He has one of the largest catalogs of recordings of any artist now appearing before the public. In addition to his solo engagements here next season he will appear in a limited number of joint recitals with Joerg Demus. So successful were their initial two-piano recitals that this is a popular demand tour. From the West Coast he will fly to Tokyo to start his first tour of Japan.

Young Coleman Blumfield, who joined my roster last year has been singled out as a "dynamic young pianist" for performances with the Denver, Savannah, and Wilmington symphonies and at the Brevard Festival last summer. He also scored as soloist with the American Chamber Orchestra in New York last season.

Israeli pianist David Bar-Illan, French keyboard virtuoso Philippe Entremont, and South American pianist Jacques Klein have joined my list for the coming season.

In his recent debut with the New York Philharmonic, Mr. Bar-Illan won the unqualified praise of the entire New York press. Since his New York debut at Town Hall in 1954 he has toured the United States, Canada, Europe and South America with great success. During the coming season he will appear for the first time at the Lewisohn Stadium and Robin Hood Dell and with the Cincinnati and Hartford Symphonies among others.

Philippe Entremont made eight transcontinental tours and has been soloist with most of America's major orchestras. This season has been highlighted by appearances with the New York Philharmonic, and the National Symphony, Washington.

His current tour includes over 40 cities in the United States and Canada. In mid-February he returns to his native Paris to appear with the Lamoreux Orchestra and then departs for his three-month debut tour of Australia. He also will play in India. Next season he will be soloist with the Philadelphia and Los Angeles orchestras, among others. Mr. Entremont records for Columbia.

Jacques Klein, well-known in South America and Europe, debuted this season with the New York Philharmonic and was heralded as an artist of the first rank. He recently completed another tour of Europe. During his first touring season here next year he will appear as soloist with orchestra and in recital and will debut at New York's Town Hall.

Arthur Gold and Robert Fizdale played Mozart's two-piano concerto with the New York Philharmonic in December with outstanding success, and they will play over 40 engagements in the United States and Canada. In the spring they return to Europe for their 10th consecutive season. They will feature the Bartok Concerto for two pianos during this tour. During the coming season they will present their first Town Hall recital in several seasons.

Latvian-born pianist Herman Godes

(Continued on page 122)

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SCHANG, DOULENS AND WRIGHT

(Continued from page 78)

Mass., the Ximenez-Vargas company has attracted wide interest.

Two international novelties new to the list are the Icelandic Singers, a colorful aggregation of 36 male singers from that island, led by Sigurdur Thordarson, and Francis Poulenc, one of the world's greatest living composers, in a joint recital with Denise Duval, French soprano. In the second half of their program, Miss Duval and Mr. Poulenc perform the latter's new one-act, one-role opera, "La Voix Humaine".

With the addition of the New Danish Quartet, this division has a formidable list of chamber-music attractions. This will be the American introduction of this quartet, which has a big reputation in Europe.

Importantly included also are the New York Pro Musica, Noah Greenberg, musical director, a virtuoso ensemble of 11, which will make its first European tour this spring under the auspices of ANTA. Assisted by a singing ensemble, this notable organization will begin its tour at the Bath Festival (England) in late May offering the "The Play of Daniel", the medieval music drama which has been brilliantly revived for the past three seasons in this country.

The Festival Quartet, enlisting the talents of four celebrated virtuosos—Victor Babin, pianist; Szymon Goldberg, violinist; William Primrose, violist; and Nicolai Graudan, cellist—will again tour during January and February.

The Temianka Little Symphony, under the leadership of Henri Temianka, introduced this season on the West Coast, will play its way eastward in the spring of 1961. The Paganini Quartet, which recently had a fine New York success, will tour in January and February, while the Rudie Sinfonietta, under the direction of Robert Rudie, will be available in January, February and March.

The division offers a distinguished array of singers. Jussi Bjoerling will concertize in March and April, and Dorothy Kirsten will be available for most of the season, both in recitals and as soloist with symphony orchestras. Licia Albanese will take time out of her Metropolitan Opera schedule for concerts, and Hilde Gueden will come to America in October, November and December, opening her tour as guest soloist in four concerts of the Philadelphia Orchestra.

Nicolai Gedda, the Metropolitan Opera's dashing new tenor, has become an established recitalist here, and most of his free dates have already been spoken for. Rosalind Elias, the Metropolitan's young American mezzo-soprano, sings her first Amneris this summer in the Central City, Colo., Festival, and has been engaged by the Philadelphia Orchestra for its opening fall concert in a presentation of Bartok's "Bluebeard's Castle".

Heidi Krall will take time out from her soprano assignments at the Metropolitan Opera to fill concert dates and appearances with symphony orchestras, as will Cornell MacNeil, baritone, who will have a limited time for recitals between his seasons with the Metropolitan and La Scala in Milan.

One of the most impressive recitals of the current New York season was given by Nan Merriman, mezzo-soprano, in Town Hall. Now in Europe, Miss Merriman will concertize in America most of next season.

Giorgio Tozzi, distinguished bass-baritone, will go to Israel for performances in July and return to the San Francisco Opera in September. He rejoins the Metropolitan Opera in November.

Florence Kopleff, American contralto, will sing with a number of symphony orchestras as well as make a recital tour. Mimi Benzell will be available all season for concerts.

Lawrence Winters, who appeared in the Broadway drama "The Long Dream", will return to the concert stage next season.

After a year's absence, concertizing in Europe, Alexander Brailowsky will return to America and will begin his tour as soloist with the Philadelphia Orchestra for four appearances.

Rudolf Firkusny, who will be available for summer concerts for the first time in several seasons, will be in Europe in October and November, returning at the end of November for an intensive tour that will continue until mid-April, when he will go to Israel for a month's bookings.

Grant Johannesen, who recently had a special television success on the Telephone Hour performing the Saints-Saëns Piano Concerto No. 4, will be in America all season and will have an extended tour in recitals and as soloist with symphony orchestras. Olegna Fuschi, making her first recital tour after a prize-winning debut on the CBS television network, will be generally available all season.

Theodore Lettvin, a pianist with a substantial record of success, will also be available all season.

Lee Luvisi, at 21, is one of the most interesting of the new piano personalities. He has had a highly successful debut with the New York Philharmonic, and he is the youngest member of the staff of the Curtis Institute of Music, a protege of Rudolf Serkin, his teacher.

The two-piano team of Vitya Vronsky and Victor Babin will be in America until March 1961 and will be available for summer concerts this season for the first time in several years. Eden and Tamir, duo-pianists, will return from Europe in January for engagements in the second half of the season. Parsons and Poole will be available October through March.

Gaspar Cassado, famous Spanish cellist, and his wife, Chieko Hara, Japan's leading pianist, will also be available for a limited number of engagements.

Tossy Spivakovsky will be generally available all season, and Szymon Goldberg will return from his post as conductor of the Netherlands Chamber Orchestra in Amsterdam to fulfill recital engagements from mid-February to mid-April. Zvi Zeitlin, one of the busiest of all violinists, will tour from January to April. Robert Rudie, whose Sinfonietta will be on tour from mid-January to mid-March, will play solo recitals the rest of the season.

Paul Draper will be on tour in February and March, and the dance team of Kovach and Rabovsky is being booked in October and November.

Carroll Glenn, the much-admired woman violinist, will be available for recitals all season and also in sonata performances with Eugene List, the pianist.

MERTENS

(Continued from page 120)

has had one of his most successful seasons to date with a sold-out tour of over 65 engagements. At present he is touring Alaska and then will go to Europe.

French violinist Christian Ferras debuted with the Boston Symphony last season with notable success and followed this with an outstanding concert at Hunter College. Currently on tour here, he is appearing three times in New York, as soloist with the Detroit, Toronto and St. Louis symphonies and on major concert courses. Next season this young artist will debut with the New York, Pittsburgh, Minneapolis and San Francisco orchestras. During the summer he will be featured at the Puerto Rico Casals Festival, undertakes his eighth South American tour, plays for the first time at the Ravinia Festival, and debuts at the Salzburg, Lucerne and Besancon festivals in Europe. Mr. Ferras' accompanist is Pierre Barbizet, one of France's finest musicians.

There will be five new group attractions under my personal direction next season. They include The Belafonte Folk Singers, Pilar Gomez Dance Company, Grands Ballets Canadiens, Minneapolis Symphony and Albert Tipton's Music for Tonight.

The Belafonte Folk Singers is a superb group of 14 vocal soloists under the direction of Robert de Cormier. The group bears the name of its founder, Harry Belafonte, but is an entity unto itself. They will present folk songs from around the world in a presentation which will be imaginatively staged and lighted by top Broadway directors. The group is heard on RCA Victor records and interest in the forthcoming tour has been so great that it is already completely sold out. Ralph Alswang will do the lighting, Phil Stein is executive producer, and David Tihmar will do the choreography and staging.

Pilar Gomez for many seasons has toured with her partner, Federico Rey, who now is devoting himself to supervising the tour of Miss Gomez's dance company and to his work on television and the theatre. The company of spirited young dancers will present a varied repertoire culled from Mallorca, the Basque country, Andalucia, rarely seen Mexican folk-dances, and satires of modern-day works, including those of the roaring twenties. The group is exquisitely costumed and excitingly choreographed.

Music For Tonight is an exceptional group of 14 virtuoso artists (11 strings, oboe-English horn), which began as the brain child of Albert Tipton, internationally-known flutist and conductor. He believed that informal evenings of stimulating music-making with top-flight soloists and his wife, pianist Mary Norris, deserved a public hearing. Three seasons ago the ensemble made a stunning St. Louis debut, and since that time, have toured throughout the Mid-West area. This season marks their first nation-wide tour.

Les Grands Ballets Canadien of Montreal is a vital new dance troupe directed by Ludmilla Chiriaeff. Its leading dancers are Margaret Mercier, Evan von Gencsy, Eric Hyrst, Milenka Niderlova, Veronique Landory and Brydon Paige. This brilliant company of young dancers, trained by Mme. Chiriaeff, has toured throughout Eastern Canada, and is featured regularly over CBC-TV on "The Concert Hour". The group's United States debut last summer at the Jacob's Pillow Dance Festival was an unqualified success. Their colorful repertoire includes dance translations of Canadian folk-lore, classic pas de deux, and brilliant new ballets.

It is a great pleasure for me to announce that the forthcoming tour of one the country's finest orchestras, the Minneapolis Symphony, will take place during October 1960. The orchestra will be heard in Montana, in the Northwest and will finish this tour in Los Angeles. The brilliant young American violinist David Abel will be soloist during the entire tour.

Conductors under my personal management are: Karl Boehm, Ferenc Fricsay, Herbert von Karajan, Istvan Kertesz, Igor Markevitch, Hans Rosbaud, Mario Rossi, Wolfgang Sawallisch (not available before 1962-1963), Constantin Silvestri, Joseph Keilberth, and John Pritchard.

WILLIAM MORRIS

(Continued from page 80)

Jay Lerner-Frederick Loewe musical that was a Broadway bonanza some seasons back. Robert Goss will produce the package show, which will carry a company of over 40, including a full orchestra. Headline talent will play the leading roles.

The Little Orchestra Society, Thomas Scherman conductor, will offer Berlioz's "L'Enfance du Christ" and Handel's "Judas Maccabaeus" in its first William Morris-booked tour. The company of 85, including orchestra, chorus and soloists, will be available in November and December.

Herb Shriner, America's favorite comedian, will head "Pops, Americana!", a new musical package featuring popular folk melodies and works by some of the country's foremost composers. This big, bright, different production will have a company of 50, with Gustave Henschen directing the orchestra of 35. It will be available October through November.

George Tapps will present his new revue, "Born to Dance", also in the October-November period. A widely acclaimed intimate revue, featuring a new dance form, "tap-ballet", "Born to Dance" will be headlined by Mr. Tapps and a company of 12, including a dance quintet, vocalists and an instrumental combo. There are 40 costume changes in this "big little" attraction.

An overwhelming hit in New York this season, Ethel Colt's "Curtains Up!", is another new offering. Miss Colt calls her one-woman show "a love letter to the American musical theatre", and it traces, through songs and sketches, our lyric theatre from Revolutionary days to the present. Available in October and November.

One of America's most distinguished male choral groups, the Karlsrud Chorale, will be available January through March 1961. Broadway show tunes, art songs, lieder, sacred music and opera will be included in the repertoire.

The Weavers, acknowledged to be one of the country's most popular and successful folk-singing aggregations, will be available for week-end dates in a program of folk songs from around the world.

Making its first tour of the United States, the 25 member Hohner Accordion Symphony will be available from mid-January to late March 1961. This unique musical organization, under the direction of Rudolph Wurthner, is composed of the foremost accordion virtuosos of the Continent and will feature Andy Arcari, America's great accordionist, and Gunther Klass, world's champion harmonica player.

Three female singers, all stars in their own right, and all among the most successful on the current scene, will tour independently for the Morris Office. They are Eartha Kitt, star of night clubs, stage, and TV, who will be available for engagements with

(Continued on page 130)

WILLARD MATTHEWS PRESENTS

HAROLD CONE PIANIST



Following a European tour which included appearances as soloist with the London Philharmonia and Madrid Philharmonic orchestras, Harold Cone returned to the Lewisohn Stadium, New York City, for his fourth consecutive engagement. At the famous monastery in Valldemosa, Mallorca, he had the honor of presenting a special recital of works which Chopin composed there. His American concert activities in addition to his chief role of performer, include appearances on numerous university and college platforms as lecturer and composer.

THE NEW YORK TIMES,
THURSDAY, JULY 16, 1959.

PIANO VARIATIONS GIVEN AT STADIUM

Cone Is Soloist in Franck's Work With Wallenstein Conducting Orchestra

By JOHN BRIGGS

A small but hardy audience braved threatening weather at Lewisohn Stadium last night to hear Alfred Wallenstein conduct the Stadium Symphony Orchestra, with Harold Cone as soloist in the César Franck "Symphonic Variations" for piano and orchestra.

The Franck work is not the most sure-fire display piece in the repertory. It is difficult without being spectacular and gives the solo pianist little opportunity for keyboard histrionics.

Nevertheless it is an engaging and interesting work, especially when played by a performer who, as Mr. Cone did last night, approaches the work in the manner of one who holds it in special affection.

Rapport between orchestra and soloist was good, and Mr. Cone's playing of the solo part earned him a hearty demonstration from the audience.

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By LOU
JACK GELV
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"Mr. Cone, perhaps because he himself composes, has an instinct for delineating with utter clarity the intertwinings of thematic substance. He also possesses a forceful rhythmic sense, which can animate from the interior whatever he chooses to play."
New York Herald-Tribune

"One of his most valid attributes is his touch which is capable of a wide assortment of colors. Feathery pianissimos, thundering fortes and all the shades between are his."
New York Herald-Tribune

2nd. FAR EASTERN TOUR—FEB. MARCH, 1960
FIFTH CONSECUTIVE LEWISOHN STADIUM CONCERT JUNE 29
SOLOIST BOSTON POPS—JUNE 13

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HARPSICHORDIST

Brings the wealth of early music to today's audiences. His born flair for the harpsichord, together with his cultivation of Baroque music have resulted in a list of highly successful solo and ensemble appearances.

LOS ANGELES — " . . . unusual music skillfully performed . . . large audience was enthusiastic."

(Music of the West Magazine)

SAN DIEGO — ". . . played with brilliant technic."

(San Diego Evening Tribune)

SAN BERNARDINO — "Harold Chaney is an artist of stature, serious in his approach to his instrument, and possessing a moving sense of rhythm."

(San Bernardino Sun)

Available for Community and Civic Series

HARPSICHORD: MAENDLER-SCHRAMM (USED ON TOUR)



PHOTO: JOHN E. REED, HOLLYWOOD

SIMONE PIERRAT 'CELLIST

International Prizes of Rome and Geneva

FRANÇOISE PIERRAT PIANIST

International Prize of Rome

These French Sisters are NOW TOURING IN U.S.A.

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"Seldom does one have the opportunity to hear such a wonderful joint recital twice in his life."

DENMARK—Dagblad, Nov., 1959

"An unusual 'cello recital: a rich forceful tone, well developed artistic sensibilities, and an acute sense of timing . . . a very stimulating experience."

ENGLAND—The Scotsman; Edinburgh, January, 1959

"A remarkable team; complete technical command of their instruments and intelligence of interpretation."

UNITED STATES—France Amérique; Boston, December 1958

ROBERTA BITGOOD

ORGANIST-COMPOSER



Dr. Roberta Bitgood, whose anthems, sacred solos, and organ pieces have been performed all over the United States, is now available for recitals on the West Coast throughout the year, and for a limited period in the East and Middle West.

●

"A solid technique and a serious musical approach."

BUFFALO, NEW YORK

"Quality of playing and diversity of program marked the organ recital of Dr. Roberta Bitgood . . . plays with impressive technical command . . . a player of well balanced dynamics and color effects . . . her interpretations have distinct mood value."

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"The Casals magic has transferred itself to his gifted pupil."
—NEW YORK TIMES

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CLASSICAL DANCES OF INDIA



Carnegie Recital Hall, New York

"Just a glance is sufficient to indicate that the field of Hindu dance has been enriched by a dedicated disciple of the gods who dance; one with reverence for tradition as well as performance values.

. . . her interpretive powers were hypnotic.

This viewer can't recall when *Tillana*, dance of a celestial nymph, was performed with greater finesse.

"All things considered, Lalli is a soloist of rare calibre."

J. S., Dance Observer

In America Nov. 1960—Feb. 1961

Tour of Middle East and Indonesia—April-May, 1961

WILLARD MATTHEWS PRESENTS



ARISTID von WURTZLER

HARPIST

WITH THE NEW YORK PHILHARMONIC ORCHESTRA

"The young harpist plays the Glier Concerto with brilliant technique and great delicacy."
Magyar Nemzet—Budapest

"Outstanding performance." *Neues Oesterreich—Vienna*

"Mozart Harp and Flute Concerto . . . solid technique, really beautiful Mozart style."
Pesti Hirlap—Budapest

"The harpist dealt in beauty of dynamics to a remarkable degree."
Detroit Free Press

"Virtuoso." *Detroit Times*

"Fantastically elegant performance." *Budapest Radio News*

"Technically beguiling tunefulness." *Detroit News*

SUMMER TOUR, UNIVERSITY OF MINNESOTA—JULY 1960

EUROPEAN TOUR—1960

LYON & HEALY HARP

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Organist

Recitals: National Conventions—A.G.O., Phila., Pa., Rochester, N.Y.
Regional Conventions of Organists: New York City, Philadelphia

Concert Appearances Pennsylvania:



Williamsport (2 appearances)
Harrisburg
Lancaster
Reading
Allentown
Westminster Choir College, Princeton, New Jersey
Irvine Auditorium, Univ. of Pennsylvania (12 recitals)



CECIL SIMMONS

Pianist

WINS HIGH PRAISE IN NEW YORK TOWN HALL DEBUT

"That Mr. Simmons is a musician of the highest purpose there can be no doubt. His tone, at its best, is a fine one. He digs deep into the keys and, at appropriate moments in a Romantic work like the Mendelssohn, the sound was both rich and expressive. He made lots of sense out of the music he played, too. No work lacked structural clarity or authenticity of conception."
New York Herald-Tribune, March 19, 1959

•

"His performance was a show stopper". *(Mozart A Major Concerto, K. 288)*
Idaho State Journal. Idaho State-Civic Symphony, Pocatello, Idaho

"Following the intermission, guest artist Cecil Simmons, presented a stirring and memorable rendition of Mozart's Concerto in A Major".
The Post Register, Idaho Falls Symphony, Idaho Falls, Idaho

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Director: **DRID WILLIAMS**

A broad perspective of dances is presented by this unique American company which offers a variety of work that extends from the primitive African and Cuban through colorful East Indian to Ballet and Contemporary Dance Forms.

SUMMER TOUR UNIVERSITY OF MINNESOTA—JULY-AUG. 1960



MARVIN ZIPORYN

Violinist

"Great versatility and talent . . . an artist with real musicianship and possessing great tonal beauty."
San Francisco World

"Rising sun on the violinistic firmament."
Alameda Times-Star

"Well worth hearing."
Berkeley Gazette

"A brilliant artist."
El Paso Times

"Talent equal to the greatest."
Albuquerque Journal

"Spellbound audience rewarded him with long and hearty applause."
Carrizozo, New Mex., News-Outlook

LOUISE THAI-THI LANG

PIANIST



International Press Highlights

"To interpret the strange flavour of Far Eastern music without falling into the trite procedures of a facile exoticism seems to be a difficult undertaking. Louise Thai-thi Lang tried it and won.
Rene Dumesnil, Le Monde, Paris

" . . . a great success . . . "
Foreign Service Newsletter (US) Saigon

"A gentle, faintly melancholy Oriental note, filtered through rippling French impressionism, was sounded last night at Town Hall."
New York Times

●

Miss Lang has been heard with symphony and in recital in Australia, North Africa, the Orient, Europe, and the United States.

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Soloist: Transcontinental tour of De Paur Infantry Chorus

Original starring role of 'Joe': New York Production of "Carmen Jones"

" . . . a smooth and velvet-like quality . . . innate elegance and refinement of feeling, combined with unusually good diction . . . excellent artist. As a Lieder singer, Mr. Saxon also was heard to fine advantage."

New York Times



MATILDA ANGELIQUE CEVIL

Contralto

New York recital, Town Hall, November 21, 1959



TWIN CITIES TRIO

BEATA BLOOD, VIOLIN
RUBI WENTZEL, CELLO
VIRGINIA KRUMBIEGEL, PIANO

NEW YORK DEBUT RECITAL, OCTOBER 4, 1959

"St. Paul and Minneapolis have a refined and capable chamber music group in the Twin Cities Trio heard yesterday for the first time in New York at Carnegie Recital Hall. A careful instrumental balance and an obvious ease and smoothness enabled the music to come out unpretentiously and with a sense of intimacy."

New York Times

Recent Solo and Group Appearances Include:
Minneapolis Pops Orchestra • Hamline University • MacPhail (Mu Phi Epsilon) • St. Cloud State College • Northwestern College Conservatory of Music.

ALEXANDER HUNTER

BARITONE



In addition to his appearances as guest soloist in Town Hall and Carnegie Recital Hall, New York, Alexander Hunter has sung leading roles in the New Jersey Opera Guild productions of "Blossom Time" and "The Pirates of Penzance."

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WILLARD MATTHEWS PRESENTS

ALBERT VALDES-BLAIN



VALDES-BLAIN BRINGS SUBTLETY TO GUITAR
(Headline)

"Albert Valdes-Blain, a pupil of the noted Uruguayan guitarist Julio Oyanguren, is an instrumentalist of unusual subtlety. In all that he plays, he treats the guitar with love and gentleness, and he is rewarded by a tone of great warmth, tenderness and clarity.

"In his hands, the guitar is allowed to speak with its own quiet voice. The sound is never forced or strident. Nevertheless, there is considerable vitality evident, much of which is plainly a function of Mr. Valdes-Blain's rhythmic accuracy, a quality missing in some of the world's most renowned guitarists.

"Also, greatly to the artist's credit, is his ability to etch sharply the polyphonic character of the music programmed and the plain dominance of the musician over the virtuoso."

THE EVENING STAR, WASHINGTON, D. C., MAY 13, 1959



MELBOURNE REID

TENOR

BRITISH WEST INDIES TOUR—
JAN.-FEB., 1961

BETTY HWANG

Pianist



"Miss Hwang's delicate touch and facile technique cast new and unusual meanings about familiar works."

LOS ANGELES TIMES

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WILLIAM MORRIS

(Continued from page 122)

symphony orchestras during July and August; soprano Elaine Malbin, who has garnered acclaim for her many concert, light opera, Broadway, supper club and TV appearances; and soprano Jan McArt, well known for her many light opera and stage performances.

Mort Sahl, the topical sweater-garbed comedian, who has made such a big hit in nightclubs, TV and the films, will be available for concerts in October and November of this year.

In addition to these new attractions, such popular offerings as Shai K. Ophir, the superlative mime; Sir Donald Wolfit and Rosalind Iden in "Scenes from Shakespeare"; and the aforementioned Greco, Waring, Holbrook, Montoya, National Ballet of Canada, and Mahalia Jackson will be available to local auspices throughout the United States and Canada.

In this, its most extensive listing to date, the William Morris Agency believes that it offers a range to accommodate every taste and budget, and faces the new season with confidence and expectant interest. Booking of these attractions is currently under way and is again being handled by Mr. Kolmar, in association with John Jones (Southwest), Robert Gaus (Midwest), John Quinn (New England) and Raphael Etkes (West Coast). Ralph Bridges of the Alkahest Celebrity Bureau, Atlanta, will continue to represent the Morris list throughout the South.

BARRETT

(Continued from page 81)

Society (Allen Sven Oxenburg, director) whose Carnegie Hall presentations of the 1959-60 season sold out in advance by seasonal subscription.

Eight world-renowned pianists represented by this organization include Wilhelm Backhaus, John Browning, Sidney Foster, Moura Lympany, William Masselos, Benno Moiseiwitsch and Guiomar Novaes. While Wilhelm Backhaus continues his sabbatical in Switzerland, the other European pianists have extended their American availability. Mme. Novaes' name added lustre to the distinguished Hunter College series in New York City and highlighted major series throughout the country. The great Brazilian pianist was soloist with the Philadelphia Orchestra in its home city and at Carnegie Hall, and appeared with the Dallas and Milwaukee Symphony Orchestras.

Heralded by a new Capitol recording of Rachmaninoff's Second Piano Concerto (voted among the ten best records of the year in a poll of the nation's disc critics) and by his recent election to a life membership (previously held by Mendelssohn, Brahms and Tchaikovsky) in the Royal Philharmonic Society, Benno Moiseiwitsch is currently filling an eight-week tour representing his most concentrated American concertizing in many years. Four appearances on major New York concert series—to give the annual Theresa Kaufmann Memorial Concert of the YM and YWHA; to play Beethoven's "Emperor" Concerto with the National Symphony of Washington, D. C., at Carnegie Hall; to appear on the famous afternoon Great Artist Series at the Frick Museum; and to give an All-Chopin anniversary recital at the Metropolitan Museum of Art—highlight the 1960 Moiseiwitsch American tour, which takes the pianist as far west as California and includes appearances with the orchestras of Buffalo, Austin and Nashville as well as recitals in other leading cities throughout the country.

After a busy U. S. season which included engagements with five major orchestras, the renowned British pianist, Moura Lympany, made a five-week tour of Australia, appearing in recital and with orchestra. She is another outstanding Capitol recording artist.

Last year's great promise, this year's great star, is John Browning who repeated the phenomenal success of his debut with a second New York recital on the Barrett series and a sold-out tour encompassing 40 solo recitals and 14 orchestral appearances, including a re-engagement with the New York Philharmonic. This young pianist has also become in the same span of time an established recording artist with two Capitol discs.

After his sensational Town Hall recital in October, William Masselos, outstanding native-born pianist, embarked on a U. S. tour giving equally acclaimed recitals in Chicago, Detroit and Washington, D. C., taking two months to fill engagements in England, Holland, Germany and Greece. Mr. Masselos, who has given premieres of major works by Ives, Copland, Chavez, Weber, Hovhaness and many other contemporary composers, will premiere during the 1960-61 season a work written especially for him by Ben Weber under a Ford Foundation grant with the Houston Symphony under Stokowski and will repeat the work a week later with the New York Philharmonic under Bernstein.

The return of Sidney Foster, brilliant American pianist and first winner of the Leventritt prize, to the New York concert scene after a 10-year absence, was hailed by all major New York critics. Immediately thereafter Mr. Foster was signed to a Barrett contract.

Outstanding Barrett - management vocalists for the coming season include soprano Ellabelle Davis; dramatic coloratura Irene Jordan; mezzo-soprano Jennie Tourel; leading tenors Richard Lewis and Robert Rounseville; French baritone Martial Singher; and bassos Ara Berberian and Nicola Moscona. After many triumphant European tours, Ellabelle Davis returned to the American concert scene under the Barrett aegis as soloist with the National Symphony at Carnegie Hall to open the Barrett series. An appearance with the Pittsburgh Symphony and a tour of the South highlighted her first American season in many years. She will again appear in New York in a Town Hall recital next fall.

NBC's choice of Irene Jordan for the title role in "Fidelio" got this soprano's season off to a brilliant start. Orchestral engagements in Chicago, Milwaukee, Detroit, San Antonio, Denver, Nashville and Mobile featured Miss Jordan's fully-booked tour. Already scheduled for 1960-61 is the world premiere with the Atlanta Symphony in October of a work based on Euripides' "Medea" by Vittorio Giannini, commissioned for Miss Jordan under a Ford Foundation grant.

Repeating her triumph of 1958 in the title role of the American Opera Society's "Grand Duchess of Gerolstein", Jennie Tourel again had an astounding success in the part in Washington, D. C., Philadelphia, and at New York's Carnegie Hall and Metropolitan Museum. She again appeared in New York at two Madison Square Garden spectaculars, where she was heard by 40,000 people, and in 11 performances with the New York Philharmonic under Leonard Bernstein with whom she has so often collaborated, singing four Mahler songs and Mahler's "Kindertotenlieder" as highpoints of that orchestra's commemoration of the composer's centennial, as well as Bach's "Magnificat". She repeats the Mahler songs in three appearances with the Indianapolis Symphony. Other features of Miss Tourel's season were recitals in Detroit, Portland, San Francisco and in Berkeley, where she again performed Hindemith's exacting "Marienleben" cycle. Her Decca Gold Label Records carry her highly individual art of song to music lovers everywhere and she has also recorded a sheaf of Mahler songs with Bernstein and the Philharmonic for Columbia Masterworks.

One of the busiest stars on the international operatic scene is Richard Lewis who made three trans-Atlantic trips this season to fulfill engagements here and in Europe. Leading tenor of Covent Garden and the Glyndebourne and Edinburgh festivals, the British singer returned to the United States for his fifth successive season as leading tenor of the San Francisco Opera in such operas as "Manon", "Don Giovanni", and "The Bartered Bride". His American tour began with two performances and recordings with Reiner and the Chicago Symphony of "Das Lied von der Erde", which he also performed with the Dallas Symphony, the York Concert Society of Toronto and the New York Philharmonic under Bruno Walter for four of his eight engagements with the Philharmonic this season. Mr. Lewis was also a guest artist of the Bach Aria Group for their Town Hall series and will appear in three great choral works to be presented at the Cincinnati May Festival under Josef Krips.

Continuously identified with the hero of "Tales of Hoffmann", Robert Rounseville recreated the role in concert performances with the orchestras of New York Stadium Concerts, Philadelphia's Robin Hood Dell, Chicago and Nashville. Another role for which Rounseville is famous, Don José in "Carmen", was also repeated at the New York City Center, with the Rhode Island Philharmonic and at the St. Louis Municipal Opera where he also starred in a two-week run of "The Student Prince". Mr. Rounseville's other concert bookings included the Carnegie Hall world premiere of Marvin David Levy's oratorio, "For the Time Being", and a performance of the Verdi "Requiem" with the Omaha Symphony.

"Shakespeare and the Singer", a provocative new program format involving arias and orchestra selections of Shakespearian inspiration, gave new impetus to Martial Singher's established place in the front ranks of concert artists. Launched at the Shakespeare Festival at Stratford, Ontario, the program was repeated by the baritone with the Omaha, San Antonio and Austin orchestras. An

(Continued on page 132)

LITTLE ORCHESTRA SOCIETY

William L. Weissel, general manager of The Little Orchestra Society, announces that the society's 14th season, under the musical direction of its founder, Thomas Scherman, will comprise 24 concerts in the metropolitan New York area and a four-week coast-to-coast tour.

The tour—first by Scherman and The Little Orchestra in the United States since the fall of 1957—is being booked by the William Morris Agency, and will offer concert auspices throughout the country for the first time two great musical masterpieces capturing the spirit of the mid-winter holiday season for people of all faiths: Berlioz' "L'Enfance du Christ" and Handel's "Judas Maccabaeus", the former one of the most delightful annual traditions of New York's Yuletide observance as performed by Mr. Scherman at Carnegie Hall each year since he gave its American premiere in 1951; the latter an outstanding success of The Little Orchestra Society's 1959-60 Carnegie Hall series, on which it was offered as a musical salute to the Festival of Lights observed by many Americans at the same time of the year. A company of 85 will be traveled, including four outstanding soloists, full chorus and The Little Orchestra.

With the closing of Carnegie Hall, The Little Orchestra Society combines its usual two series of subscription concerts in New York into a single series of six subscription concerts at Town Hall for 1960-61, beginning Oct. 10 and running through March 20. The opening concert will pay tribute to the 150th anniversary of the birth of Franz Liszt, offering as soloist the winner of the Liszt Sesqui-Centennial Piano Competition. The society's second New York presentation of "Judas Maccabaeus" and its 10th annual New York presentation of "L'Enfance du Christ" will be given on Dec. 12 and 19 respectively. Other concerts in the series will continue the policy, instituted by Mr. Scherman with outstanding success during the 1959-60 season, of combining orchestral repertoire with the presentation, for the second half of each program, of a little-known one-act opera in concert form.

Previews of each of the four new Town Hall programs will be offered by Mr. Scherman for Brooklyn College students and teachers in Walt Whitman Hall on the college campus. The Little Orchestra Society will also give two special concerts on the Five Towns Music and Art Foundation series in Cedarhurst and the Garden States Concerts series in Newark.

In addition, Mr. Scherman will, for the 13th successive season, present six pairs of his uniquely successful Peabody Award-winning Concerts for Children on Saturday mornings and afternoons in the Assembly Hall of Hunter College, where they have been attended thus far by upwards of 50,000 school children. Millions of other youngsters from coast to coast will hear these programs in their own homes through the facilities of the National Association of Educational Broadcasters.

Aside from his duties as musical director and principal conductor of The Little Orchestra Society, Mr. Scherman is a busy guest conductor on the international scene. At the conclusion of his present New York season he will conduct seven concerts in Israel with the Israel Philharmonic and Haifa Symphony; conduct the Hamburg Staatsorchester in a series of recordings for the European Phonograph Club; broadcast "L'Enfance du Christ" with the Hamburg Radio Orchestra; and appear as guest conductor with the Berlin Philharmonic and the BBC Symphony. In July he returns for his seventh successive summer as a leading conductor at New York's Lewisohn Stadium.

Joanna Hodges

PIANIST



"The piano recital which Joanna Hodges gave Friday night was not the kind of debut event one reviews grudgingly with a few polite words. This young lady from Southern California has exceptional skill, musical maturity, and good judgment, and she gave one of the most moving performances of the Brahms ballads called Edward, which I have ever had the pleasure of hearing."

Alfred Frankenstein, San Francisco Chronicle, January 11, 1959

PIANIST OF HIGH RANK

"The young American Joanna Hodges is a real talent, and we do not hesitate to call her a great talent. She possesses everything which surpasses the usual pianistic ingredients: inspiration, phantasy, lucidity, powerful buoyancy, and delicate feeling. She plays with virtuosic brilliance, and above all: she has a conception—an astonishing conception of astonishing strength and depth. This has become rare in our days, so rich in pianistic growth. A truly joyful evening!"

Hamburger Abendblatt, March 13, 1959

AN EVENING NOT TO BE FORGOTTEN

"The American pianist Joanna Hodges gave Vienna the great treat of hearing her in a piano recital before a capacity audience in the Mozartsaal. A carefully selected program showed off her qualities from all sides. In Beethoven we heard her true musicianship, in Schubert her real sense of style, in Brahms her variety of coloring, and finally in Liszt her perfect technique which many a colleague could envy her for. The audience thanked her with loud applause."

"Wegwarte" (Vienna) June 6, 1959

"Joanna Hodges disposes of a brilliant technical fundament which enables her to use a real virtuoso style. Her playing is also characterized by: rhythmic energy, well trained and nuanced touch, and a fresh, uncomplicated, gracious way of performing. She had no difficulty to win the sympathy of her audience."

Telegraf (Berlin) March 26, 1959

"Without a doubt, here is a strong pianistic talent, possessing a sure technique, and who, thanks to a differentiated touch, disposes of a very direct power of expression."

Neue Zuercher Nachrichten, March 19, 1959

"She is endowed with the quality of a vivid personality and has an agile, firm, and powerful touch. It was a brilliant success."

Della Notte, Corriere D'Informazione, Milan, 1958

"She played a Schubert Impromptu as though it were a gentle reminiscence of a much-loved memory, and it was extremely poetic. A group of Brahms is where her natural sympathy lies."

The London Times, 1958

"One of the few of the up and coming generation of pianists."

Albert Goldberg, Los Angeles Times, 1956

DEBUT RECITAL, TOWN HALL, NEW YORK, NOV. 10, 1959

"Revealed temperament and imagination in Bloch's 'Poems of the Sea' and the performer's instinct manifested itself in Schubert and Brahms. She has a powerful fortissimo and a delicate pianissimo." . . .

N. Y. Times, Nov. 11, 1959

"She can draw all manner of pretty sound from her instrument and make piano tone poems with it; she rhapsodizes . . . colors the music highly" . . .

N. Y. Herald Tribune, Nov. 11, 1959

Personal Representative: DOROTHY HUTTENBACK, 427 W. 5th Street, Los Angeles 13, Calif.

European Representative: MARTIN TAUBMAN, 20 Lothringerstrasse, Vienna III, Austria

BARRETT

(Continued from page 130)

American Opera favorite, Mr. Singher made 13 appearances with the Society in New York, Philadelphia and Washington repeating his former triumphs in "The Grand Duchess of Gerolstein" and adding Berlioz's "The Trojans" and Poulenc's "Les Mamelles de Tiresias" to his large repertoire. In New York Martial Singher was re-engaged for the ninth time for the Little Orchestra Society's annual "L'Enfance du Christ", and appeared in the premiere of Levy's "For the Time Being". The Cleveland and National Symphony orchestras also engaged him for their presentations of Berlioz's Christmas oratorio. With the Chicago Symphony in Chicago and Milwaukee, at the Stadium Concerts and Robin Hood Dell, and with the Nashville Symphony in April, Singher repeats his Metropolitan Opera feat of singing all four baritone roles in "Tales of Hoffmann". In recognition of his achievements and his stature amongst French artists, Singher recently was decorated as a "Chevalier de La Legion d'Honneur".

New to the Barrett list during the past season was the young American bass Ara Berberian. Acclaimed as the Sparafucile in the Goldovsky Grand Opera Theater's sold out tour of "Rigoletto" and as soloist in the "St. Matthew Passion" for the Cleveland Orchestra and the Verdi "Requiem" for the Omaha Symphony, Mr. Berberian's first tour augurs a brilliant future.

A command performance at the vast Athens Open-Air Stadium to an audience of 40,000 in his native Greece and a performance of the Verdi "Requiem" at Lewisohn Stadium got Metropolitan Opera bass Nicola Moscona's season off to a stunning start. Obliged to return to the United States for opera engagements in New Orleans, Philadelphia, and Monterrey, Mexico, Moscona made a second trip to Greece to sing Mephistopheles in five performances, (one performance before the King and Queen who recently honored him with Greece's Golden Cross of Phoenix) all sold-out a month in advance with the tickets commanding the highest prices in Greek history. Besides the appearances scheduled for his 23rd successive season at the Metropolitan (where he has sung the leading bass roles in 107 operas) Mr. Moscona's first year under Barrett Management also included appearances in the Verdi "Requiem" with the Kansas City Philharmonic and in "La Gioconda" with the Opera Guild of Greater Miami.

A trio of distinguished violinists on the Barrett list is headed by the renowned Joseph Fuchs, in whose current activities three contemporary concerti figure importantly. Making the first of his recordings on the Everest Label, Fuchs is heard in the premiere waxing of the Hindemith Violin Concerto with the London Symphony under Goossens. In New York in February, the violinist presented the world premiere of an especially revised version of William Schuman's Violin Concerto; and a new concerto, especially written for Mr. Fuchs by Walter Piston under a Ford Foundation grant awarded to the violinist, is scheduled for a first performance under Fuchs's bow with William Steinberg conducting the Pittsburgh Symphony next October. The work will also be played by Mr. Fuchs in Detroit, Buffalo, and San Antonio. Also a master of the traditional repertoire, Mr. Fuchs performed the Brahms and Mendelssohn Concerti four times with the Chicago Symphony in its home city and in Milwaukee and returned to London, where his Beethoven sonata recitals are famous, to play the Beethoven Concerto at Royal Festival Hall in March. Continuing his series of "Sonata" telecasts for the third year in succession, he held the star spot on eight full-length concert programs televised by the Lowell Institute Station WGBH-TV under another Ford Foundation grant to Boston University. In addition, kinescopes of 30 previous telecasts by Mr. Fuchs in this series are being distributed to educational television outlets throughout the world by the Educational Television and Radio Center.

Visiting his native Japan for his first extensive tour there since 1948, Toshiya Eto, the only great instrumentalist to come from the Orient, played 25 recitals to SRO audiences throughout the islands and appeared with the Japan Philharmonic and NHK Symphony in concerts, broadcasts and telecasts. His annual American tour was highlighted by his fourth acclaimed recital at Carnegie Hall on the Barrett Management Series, two recitals in Boston, and appearances with the symphony orchestras of Denver and Wichita. 1959 saw the release of Eto's first Gold Label recording under a long term contract with Decca.

David Davis, young Chicago-born violinist, gave his third Town Hall recital during the current season, before embarking on an extensive and successful tour of the midwest. He has also been active as soloist with orchestra and recently made his third successful tour of Europe.

Other internationally celebrated instrumentalists on the Barrett roster include the 'cellist Aldo Parisot, violist Lillian Fuchs, harpsichordist Ralph Kirkpatrick, and the harmonica virtuoso John Sebastian. In his seventh successive re-engagement at Lewisohn Stadium, Mr. Parisot was the star of a Latin-American Night, performing the Villa-Lobos Concerto dedicated to him under Carlos Chavez. Another New York appearance for the Brazilian 'cellist was a re-engagement by the New York Philharmonic for four performances of the Hindemith Concerto with the composer conducting. After the completion of his American tour, Mr. Parisot left for an extensive tour of Europe. Lillian Fuchs is one of the few virtuosi of the viola today. Her brilliant performance at the Metropolitan Museum of Art was another major event in the fine record of achievement of this famed artist.

The renowned harpsichordist Ralph Kirkpatrick brought to capacity New York audiences three programs chosen from the various European festivals at which he has appeared in recent years. He repeated these programs in Berkeley and introduced a new Quincy Porter Concerto in New Haven before returning to Europe, where he has been engaged to play Scarlatti in Italy, Mozart and Haydn in Vienna; English music in London; and where the German Grammophone Society has entrusted him with the recording of the complete keyboard works of Bach for its well-known Archive Series. John Sebastian, harmonica virtuoso, returned from a four-month's solidly booked tour of Israel, Italy and Germany to become the first mouth organ soloist ever to appear with New York's famed Little Orchestra Society, playing the Concerto dedicated to him by Alexander Tcherepnin. Appearances with the Atlanta Symphony in a Boccherini Concerto transcribed for harmonica and in Kleinsinger's "Street Corner" Concerto; an engagement with the San Francisco Symphony in the Tcherepnin Concerto; plus numerous recitals, demonstrated the many phases of Sebastian's unusual artistry.

Attractions being toured throughout the country next season by the Barrett Management include the world-famous Bach Aria Group, the Goldovsky Grand Opera Theater, the New York Woodwind Quintet, and the Stradivarious Society. So enthusiastic was the reception of the first tour of the Bach Aria Group last year, that an extra week was added to a fully-booked tour for the current season and the Bach barnstormers have already been sold-out for February-March, 1961, when the Group will again appear with orchestras in Denver and New Orleans. Under the direction of its founder, William H. Scheide, the Bach Aria Group is composed of nine instrumentalists and vocalists including Julius Baker, flute; Robert Bloom, oboe; Eileen Farrell, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, 'cello; Jan Peerce, tenor; Carol Smith, alto; Paul Ulanowsky, piano; and Maurice Wilk, violin. Preceding the Group's current 14th New York sold-out series at Town Hall under Frank Brieff, they were heard in Puerto Rico as a highlight of the opening week of the Casals Festival. Adding to their list of recordings under the RCA-Victor, Vox and MGM labels, the Bach Aria Group made their first waxings for Decca this season.

One of the most sensational successes on the cross-country concert circuit during the 1959-60 season was the Goldovsky Grand Opera Theater's production of "Rigoletto". Produced and staged by well-known conductor, lecturer and intermission commentator on the Metropolitan Opera broadcasts, Boris Goldovsky, the presentation of the opera in 48 cities in eight weeks with a cast of 50, chorus, orchestra, scenery and costumes, was made possible by ingenious new stage sets of minimal weight and bulk and with special acoustical properties designed by Mr. Goldovsky. For the 1960-61 season, Mr. Goldovsky himself will go out on tour with his company presenting "Don Giovanni" in English —the first time that this greatest of all Mozart's operas will ever be heard in cities other than large Metropolitan centers. Projected scenery will be added to the usual Goldovsky embellishments.

Now in its 10th year, the New York Woodwind Quintet — Samuel Baron, flute; John Barrows, horn; David Glazer, clarinet; Jerome Roth, oboe; and Arthur Weisberg, bassoon —performs from a repertoire especially written for such an ensemble by great composers from Haydn to Piston. Although the Quintet enjoys an international reputation, it is especially popular on university campuses, where its members function as both performers and artist-teachers for special chamber music seminars. Its recordings on the Columbia, Crest, Concertape, Period and Philharmonic labels are treasured by devotees of fine chamber music.

String masterpieces of three centuries are grouped together in unique programs relating world history to music's development by the Stradivarius Society, a group of virtuosi performing under the direction of the distinguished 'cellist Gerald Warburg.

The expanding list of conductors represented by the Barrett Management includes the famous Mexican composer-conductor, Carlos Chavez; the distinguished Roumanian operatic and symphonic maestro, Jonel Perlea; the internationally known German-American musical director of the Kansas City Philharmonic, Hans Schwieger; and four gifted American maestri: Walter Hendl, Edwin McArthur, Joseph Levine and Jonathan Sternberg.

Carlos Chavez came to New York last Summer to conduct the orchestra at Lewisohn Stadium and to record his own works with that orchestra on the Everest label. He will conduct at the Hollywood Bowl and the Vancouver Festival this summer and in Mexico, South America and Europe this fall. Jonel Perlea, well known on Vox Records and as opera conductor in the U.S. and Europe, is also permanent conductor of the Bridgeport Symphony. Hans Schwieger, in his 11th year as musical director of the Kansas City Philharmonic (to which he has brought a series of "Connoisseur Concerts" in addition to his usual programs) made his first New York appearance since he took the Kansas City post, to guest-conduct the Little Orchestra Society with great success. He has also enjoyed recent acclaim leading opera and major orchestras in Europe.

In addition to serving as musical director of both the Ravinia and Chautauqua summer festivals, the brilliant conductor Walter Hendl holds the post of associate conductor of the Chicago Symphony. He will be heard as conductor at Hollywood Bowl this summer as well as in Chicago and Chautauqua.

In April of this year, Edwin McArthur completes his 10th consecutive season as musical director and conductor of the Harrisburg (Pa.) Symphony. Last summer he also completed 15 consecutive years as musical director of the St. Louis Municipal Opera, for which he has prepared and directed over 150 productions ranging from grand opera to hit Broadway shows. Mr. McArthur, who has directed Wagnerian repertoire at the Metropolitan and with the Chicago and San Francisco companies and appeared as guest conductor with the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the NBC Symphony and other leading orchestras, is also active as a composer, represented by the publication of several songs popular in the recital repertoires of leading singers.

Joseph Levine, who for many years was musical director of the Ballet Theatre for its world tours, has just completed his second year as musical director of the Omaha Symphony, with which he has just signed an extended contract to continue conducting, in addition to the regular subscription series, five family concerts, a youth orchestra and a summer season.

Jonathan Sternberg is well known in the United States for his imposing list of recordings with the Vienna Symphony and Vienna State Opera Orchestra under the Haydn Society, Oceanic and Vanguard labels. His activities, centering in Europe (where he serves as guest conductor of major orchestras) have included recent engagements with the London Philharmonic and a series of broadcasts with the Belgium National Orchestra.





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A PUNCTUATION OF PERSONALITIES

(Continued from page 31)

the Greek or classic sense, where the surface was highly stylized and rigorously architectural, where the underlying passion glowed through like the molten wax in a votive glass.

For Doris Humphrey the 1950s were years where, beset by the monumental illnesses that finally took her life, her works proved to be triumphs of artistic discipline. Only here and there, in "Ruins and Visions", in "Felipe el Loco", and in "Brandenburg Concerto", did one see freshets of spontaneity. During this time, however, Miss Humphrey functioned most productively as a teacher, as Artistic Director of the Jose Limon Company, as program director at the 92nd Street YM-YWHA in New York, and as author of a fine book on choreography. And in these multiple facets perhaps she proved that art is not merely the producing of specific works in a specific idiom, but a way of life as well.

And how about the others? Where was the "revolution" of which Mr. Garroway spoke so confidently? There was none.

There was a tempering of form against content in the works of Jose Limon, Mary Anthony, and Anna Sokolow. There were traces of the rococo in the works of artists like Pearl Lang, Merce Cunningham, Sybil Shearer, Merle Marsicano, Midi Garth, and Daniel Nagrin. And the rococo was most constantly evident in the output of James Waring, Paul Taylor, May O'Donnell, Erick Hawkins, and Alwin Nikolais. And as for hints of the future—of perhaps a renaissance-to-come—there were Diane and Vol Quitzow, Murray Louis, Gladys Bailin, and paradoxically, Alwin Nikolais and Merce Cunningham.

Limon and Christian Dogma

During the fifties, Jose Limon was strongly drawn by aspects of the Christian dogma. He gave it radiant meaning in human and social terms. In "The Exiles" he focused upon the unconscious choice of Adam and Eve between the security of Eden and the unknown beyond. There followed "The Visitation", a wonderfully ingenuous re-telling of the Immaculate Conception. "The Traitor" was an all-male work concerned with the guilt of Pontius Pilate, and in a larger sense, with the nature of evil and its effect upon the doer as well as upon the victim.

In this work, as in the ensuing "Missa Brevis", Mr. Limon indicated a strongly sculptural quality in his massing of movement upon movement. One felt sometimes that his dancing figures had stepped off a frieze in the Sistine Chapel. This quality was especially suited to "Missa Brevis", a dance utterance at once monumental and luminously simple, in which Mr. Limon integrated the order of the Catholic Mass as expressed by a group of humble people in a bombed-out cathedral. For music he used the Zoltan Kodaly "Missa Brevis in Tempore Belli", which had its first performance in just such a bombed-out edifice.

Jose Limon is definitely a baroque choreographer, combining a strong sense of dramatic content with a dance texture that is more visual than kinesthetic. And that stands to reason, for he began his career as a painter.

Mary Anthony's "Threnody", based upon J. M. Synge's "Riders to the Sea", is a dramatic dance, word-inspired, yet seeking a gestural dimension beyond the immediacy of words. It was wholly successful, while Miss Anthony's other works in this vein were somewhat fettered to their literary origins.

The world of the heart—the heart in battle with itself and with other hearts—occupied Pearl Lang in her huge tapestry of the growing-up process called "Rites". The dance had great strength. And despite the variety and sophistication of its content-material, it had a serene and lucid structure. But in other works, Miss Lang has sometimes become preoccupied with forms and shapes and physical challenges that lift away from the core.

Sybil Shearer, Merle Marsicano, and Midi Garth, although they have all experimented with group works, are essentially soloists. In fact, they find it rather difficult to translate their own highly self-orientated idioms to other bodies.

Miss Shearer seems to find her language out of doors, and Miss Marsicano discovers hers beneath a roof. And so Miss Shearer's soft arms, lightly flexing wrists, quickly articulated ankles and hummingbird rhythmic sense convey a feeling of air and sky and wind, while Miss Marsicano's style is compressed, gliding smoothly along the floor, changing directions as



though walls were looming. In both, one is ensnared more by the form than by the content, which is often obscure.

Less sophisticated than either of these is Midi Garth. And her language, as she explores the world of dreams and nightmares and inner torment is tinged with the stenographic boldness of a black-and-white brush drawing.

In May O'Donnell, James Waring, and Paul Taylor one can find the extreme of the rococo—and for entirely different reasons. Miss O'Donnell has developed an unusually cohesive and polished company. The choreographic and dynamic emphasis is on the male contingent. With ever-mounting vigor they leap, they jump, they spiral in the air. And in works like "Dance Sonata", exhilarating as they are to watch, the form seems almost forced, while the content remains safely in the realm of boy-and-girl.

One might say that Miss O'Donnell's works are rococo in a formal sense. James Waring, on the other hand, does little movement perversities almost for their own sake. They are free-associative fragments that sometimes, as in his "Dances Before the Wall", achieve a curious urgency, like sudden gusts of wind over dry grass—and sometimes evoke nothing more than the sadly self-absorbed beings in the final scene of "The Cabinet of Dr. Caligari".

And in Paul Taylor one has the nadir or the peak (depending upon one's point of view) of the rococo. Mr. Taylor is a fascinating performer with the body-shape of an archaic Greek boy and the movement quality of a cat. But only occasionally does he use these qualities richly. For the most part he likes to play little games with his audience, as in a work from a program entitled "Seven New Dances", in which he stood still and his partner sat still in silence. Here was form to end all form—or was it no-form to end all no-form? As for the content, make of it what you will.

Probably the three most searching choreographers of the 1950s are Merce Cunningham, Anna Sokolow, and Alwin Nikolais—again for entirely different reasons.

Merce Cunningham has made non-objectivism meaningful, where others have failed. He has developed a highly personal and elegant dancing style, and he has transmitted this to his company. It is a style at once rhythmically daring, as free from cadence as it is possible to be, and yet with the underlying kinesthetic orderliness of ballet.

He has thrown out form, and yet his dances seem formal. He has thrown out literary content. And his dances speak. He has thrown out facial expression, and yet his dances have humor and tragedy. He has made a childlike world of his own. And yet one does not feel isolated from it. His dances, whether their content is comprehensible or not (and often it is not) have both mystery and solidity—and a strange inner serenity.

About four years ago we happened to visit the Henry Street Playhouse to see a program choreographed by its dance director, Alwin Nikolais. It was called "Masks," "Props," and "Mobiles."

It was Christmastime, and a Christmaslike world unfolded before us—huge cathedral figures stalked about on hidden stilts—couples stressed against vertical poles like sailors at sea. All sorts of fascinating objects came to life in the dancers' hands.

There was content in this program. But as time has gone on, the literal or literary aspects of Mr. Nikolais' works have become less and less evident, and the sensory aspects more evident. He seems almost like the inheritor of Loie Fuller. And like her, he may create a new world for tomorrow—a world of light and sound and shape. And he is producing gifted disciples like Murray Louis and Gladys Bailin.

For Europeans, American dance is jazz dance. But few know how truly creative this idiom can be. Its most meaningful exponent is Anna Sokolow. In her moving and thoughtful work, "Rooms," she uses the jazz rhythmic pattern, with its insistent nervousness, to explore the loneliness of people in a big city. With no props but chairs, and no scenery but a brick stage-wall, the dance moves from room to room, from private world to private world, to reveal the hopeless isolation of human beings surrounded by human beings. "Rooms" is probably the most eloquent dance-document to come to us from the fifties. And, interestingly, it has had a profound influence upon ballet choreographer Jerome Robbins, usually identified as the most important exponent of contemporary jazz dance.

It will be fascinating to see what will happen to the jazz idiom in the decade to come. Perhaps Negro choreographers like Talley Beatty and Alvin Ailey will carry it a step further. Or perhaps it has already reached its peak.

Our guess is that the years to come will find the country engaged in a ballet renaissance—and one with strongly classical overtones.

Time will tell. Time and the inexorable pattern of the arts. For in general, the arts are a punctuation of personalities on the preordained pattern. And yet, on the other hand, one can also remember the words of William Faulkner, who said, "By artist I mean, of course, everyone who has tried to create something which was not here before him, with no other tools and material than the uncommerciable ones of the human spirit."

Divergent statements, perhaps, but hopeful ones. And probably by the time the Dave Garroway of 1970 ushers in the New Year, he will have come upon another "revolution" in American dance. But perhaps this time it will be a real one.

Brant Premiere

"Hats Off"

Poughkeepsie, N. Y.—Schumann, on discovering Chopin, exclaimed, "Hats off; a genius!" Now, in this age of super-sophistication, such an outburst would cause raising of eyebrows, shrugging of shoulders or perhaps an unfriendly snort. Yet I had the same feeling on hearing Henry Brant's "Atlantis", which was given its world premiere on Jan. 31 in the auditorium of the Poughkeepsie High School, under the capable direction of Claude Monteux. Participating were the Dutchess County Philharmonic onstage, 55 strong, and the Poughkeepsie High School Band, of like size, in the rear of the hall. In the balcony were six muted brass instruments, a group of eight percussionists, and two soloists, Karen McComb, mezzo-soprano, and Frank Baker, solo speaker.

Actually, "Atlantis" is the joint product of Henry Brant and his wife, Patricia ("Cia") Brant, the latter having written the superlative text, the composer matching in music the eerie words.

Mr. Brant has long been known for his antiphonal treatment of choirs, vocal or instrumental. In "Atlantis" this technique reaches its apogee. Skill and imagination are ever present in the numerous answering effects. Whether vocal or instrumental, they never fall out of the picture, or "poetic hoop", as Schiller once put it.

The total ensemble was overwhelming. The audience, local and from Albany, Bennington, New York, and points between, filled the large hall with its numbers and enthusiasm.

—Wallingford Riegger

Opera Theatre

Winners Chosen

New Orleans.—The Experimental Opera Theatre of America has announced the singers to appear in its spring season from April 21 through May 21 at the New Orleans Opera House. Competition winners in the soprano bracket are Janice Broadhurst, of Leon, Kan.; Luisa de Sett, of Herrin, Ill.; Ilona Kombrink, of St. Louis, Mo.; Rosalia Maresca, of New York City; and Francesca Roberto, of Greenwich, Conn. The mezzo-sopranos include Sadie McCollum, of New York City, and Nancy Williams, of Cleveland, Ohio. The tenors are Nico Castel, of New York City; Jean Deis, of Dayton, Ohio; Carl Kaiser, of Mishawaka, Ind.; and Robert Schmorr, of New York City. The baritones are Jack Davis, of New Orleans, La.; Robert Kerns, of Detroit, Mich.; Nicholas Maxymuk, of Atlantic City, N. J.; Benjamin Raisen, of Brooklyn, N. Y.; William Taylor, of Flint, Mich.; and William Walker, of Waco, Texas. Other winners are Arnold Voketaitis, bass-baritone of East Haven, Conn., and Frank Lombardo, bass of New York City.

ACOUSTICS FOR MUSIC PERFORMANCE

(Continued from page 75)
the volume of the house exceeds 600,000 cu. ft. Some opera conductors are more considerate of the singing cast onstage than others, but even so, the *stage* versus *pit* balance is a delicate situation.

All instruments or ensembles have some reasonable limit as to the amount of sound produced without "forcing" or strain and therefore, for optimum acoustics for various types of music performance, the cubage of the auditorium must be matched to the "acoustic size" of the musical sources, or vice versa. One critic recently noted that the sound of a 105-piece orchestra "filled" the local civic auditorium, but the home symphony of 75 instruments sounded lost. In another instance, a manager of a 105-piece orchestra said that it would take an orchestra of 200 to match the cubage of a certain 4,800-seat campus hall. Assuming that no sound absorbing materials are installed, the musicians performing in a concert hall of 900,000 cu. ft. must produce 80% more sound than they need produce in a hall of 500,000 cu. ft. in order to produce the same musical effect. This is of particular interest since most of the acoustically outstanding halls have cubage in the neighborhood of 500,000 cu. ft. whereas halls built today are frequently as large as 900,000 cu. ft. to 1,000,000 cu. ft. and even more.

The seating capacity and size of a hall usually receives some consideration from the acoustical point of view during the early planning stages of new halls, although in many cases box-office economics exert a controlling influence that never loosens its grip during the design. The men who represent the box-office side of the story carry a big stick, so why is it that all halls are not designed to meet fully the requirements for box-office income? The answer is simple—the building owner (or sponsor or principal tenant) would like to have his cake and also obtain the money to pay for it—he wants good acoustics as well as enough seats to pay, according to his calculation, initial costs and operating and production costs. These two factors must be balanced intelligently by the building owner. He must decide, with the help of the acoustics and economics counsel he selects, how to divide the emphasis between income and acoustical excellence. It well may be that only with government subsidy as heavy as that which flourishes across the Atlantic can a cultural organization build *and operate* a civic opera theatre or concert hall of 2,000 seats with "near perfect" acoustics.

Cannot House Everyone

Concert managers often point out that it is questionable to build a concert hall that will not seat all the concertgoers that would like to hear, say, Emil Gilels. In rebuttal, the building owner often responds that the hall must be designed with all the activities to take place therein in mind; that it should not be planned only around the attractions that will over tax the seating capacity.

Eric McLean, in his column in the *Montreal Star*, presented one aspect of the economics of concert production which has a bearing on the selection of the seating capacity of new halls:

> "According to Nicholas Koudriavtzeff, director of Canadian Concerts and Artists, the new 3,000-seat concert hall will make little, if any, difference in the handling of expensive attractions. The basic fee for one performance by the Berlin Philharmonic is $6,000. To cover the rental of the hall, the cost of publicity, advertising, and overhead, it would be necessary to 'sell out' at an average of five dollars a seat for Canadian Concerts and Artists to break even. Needless to say, selling out is not a certainty, and breaking even is not good business. From these figures it will be seen that the Metropolitan, the Sadler's Wells, and the famous visiting symphony orchestras will probably continue to play at the Forum." [Ed. note: The Montreal Forum has 6,500 seats.]

However, every city is unique, and all building sponsors must base their decisions on type of hall to be built, seating capacity, etc., on the circumstances that prevail. Where one city should build a multi-purpose hall of 2,600 in conjunction with another less-well-equipped facility of, say, 4,400 seats, perhaps the needs of another city, 300 miles away, point to a hall, for concert performance only, of 2,200 seats; a multi-purpose theatre of 3,200 seats; and a larger multi-purpose hall (no stagehouse) of 5,000 or more seats.

Causes of Reverberation

Reverberation is the persistence or lingering of sound in a room, hall or chamber after the originating sound has ceased. This residual, lingering acoustic effect arises from the multiple reflection of the original sound wave as it strikes the various surfaces of the hall: the floor, ceiling, walls. In a moderately sized concert hall, some of the sound that reaches the listener's ear has come in contact with the boundary surfaces as many as 2,000 times. Each time the sound wave hits a surface a portion of it is absorbed, the amount depending upon the nature of the material it hits, and thus the sound gradually dies out.

One of the first questions the acoustic designer asks the building owner and architect is: what activities will take place in the proposed multi-purpose hall, and what is the relative importance of each type of activity. The answer to this question is essential before the acoustical consultant can prepare his recommendations for the design of the hall. The activities that are ordinarily housed in a multi-purpose theatre can be divided into two categories, one group requiring a relatively short reverberation time—lectures, musical comedies, opera, assemblies, motion pictures or any activity using sound amplification—and another group requiring a relatively long reverberation time—organ, orchestra, chamber music, voice, violin and piano recitals, string instrumental groups. Although there are many acoustical design considerations other than reverberation time, the reverberation time is still the most useful key to gauge how satisfactory or unsatisfactory the acoustics of a hall are for various types of speech activities and music performances.

Within reasonable limits, the intelligibility of speech improves as the reverberation time is decreased. On the other hand, the acoustic environment for music considered best by both performers and listeners requires more reverberation. Organ and choral music require more reverberation than other forms of music. Some of the more articulate music sources such as piano, or an orchestra performing contemporary music, are provided with the most suitable acoustical environment in halls that have a reverberation time falling on the short side of the reverberation range for musical performance.

Opera and other musical theatre productions are a combination of music and speech, and accordingly, the reverberation time that should be provided for this type of activity is between that for music and that for speech. With such basic conflicts, it is obvious that ideal acoustic environment cannot be provided for all of the activities that take place in a multi-purpose theatre.

In addition to the varying optimum reverberation for speech, music, lyric theatre, etc., there is convincing evidence from subjective tests that acoustical preference varies with the type of music, ranging from a preference for high definition for some, to fullness and blending for other music literature. W. Kuhl, of Germany, undertook a few years ago an extensive study of the preference of listeners. Although his study was directed towards the problem of monaural microphone pickup in broadcast studios, his results are of interest. For example, he found that listeners prefer a mid-frequency reverberation time of a little more than 1.5 seconds for the Mozart "Jupiter" Symphony; about 2.1 seconds for the Brahms Fourth Symphony, and a little less than 1.5 seconds for "Le Sacre du Printemps" by Stravinsky.

Table III indicates the range of reverberation time (at 500-1,000 cycles per second) generally suitable for various activities that take place in multi-purpose halls. At first sight, the differences between some of the reverberation times listed below may seem ridiculously small, but if it is remembered that these are decimal parts of a *second:* if the temporal length of a second is accurately recalled; and if it is borne in mind that in speech and music we are dealing not with just one sound reverberating, but with successions of sounds, each reverberating, it will be clear why a difference of .5 of a second is so vital.

Although halls with acoustical characteristics of high definition and clarity satisfy many concertgoers and musicians, practically no musicians



criticize concert halls that have the fullness of tone that is associated with relatively lengthy reverberation (1.8 seconds to 2.1 seconds at mid-frequencies, fully occupied). The majority of musicians rate as excellent *only* those concert halls with long reverberation.

The best concert halls, with full occupancy have reverberation times at mid-frequencies (500-1,000 cps), between 1.8 and 2.1 seconds. Optimum reverberation for opera is lower. (These numbers are by modern measurement techniques. Frequently higher numbers have been associated with existing halls, but many of the numbers previously published have been proven erroneous.) Once the *seating area* and the *cubage* of the hall are fixed, the *maximum reverberation time* is automatically determined:

Assuming that no, or very little, sound absorbing materials are installed, the audience seating area must not exceed a ratio of 1/45 the cubic volume of the hall in order to obtain 1.8 seconds reverberation (for concert). In order to maintain a reverberation time as high as 1.4 seconds (for opera) in the mid-frequency range, the audience seating area must not be more than 1/36 of the volume of the house; for 1.3 seconds reverberation in the mid-frequency range, the audience area can be a bit larger—1/32 of the cubic volume. The formerly universally used ratio of *volume per seat* has been proven invalid, and thus removes a stumbling block that has plagued acoustic designers for decades.

The new, more accurate methods for calculating the sound-energy absorption by the audience and the performing group present are particularly important because practically all of the sound absorption present in a concert hall is provided by the audience. Mr. Beranek's research has shown that audience absorption should be calculated on an *area* basis, rather than on a *per person* basis as formerly. Application of this technique to newer halls with larger seating spacing results in calculated reverberation times significantly lower than achieved by calculations on the per person basis. Seated audiences in halls with large seating spacing absorb more sound by a factor of as much as two, in some cases, than was previously thought. This new technique produces reverberation calculations considerably closer to the measured data on existing halls than calculations made on the per person basis (usually expressed in terms of volume per seat).

Profile of Ideal Hall

The profile of a hall intended to rank among the world's "top ten" would be a hall of relatively small cubage, and at the same time, in accordance with the volume to seating area ratios stated above, the total area used for audience seating would have to be restricted in order to maintain sufficient reverberation. It is obviously necessary to use closely spaced seats if the maximum possible seating capacity is to be obtained in such a hall. One of the most important findings of our firm's concert hall study has been that the reverberation time in a hall is not related directly to the number of seats in the hall, but rather to the area that the seats (plus aisles) occupy. Thus, an audience floor area of 15,000 sq. ft. (including aisles) will absorb the same amount of sound whether there are 2,600 or 2,200 seated persons in it. It is for this reason that the older halls (like Boston) could seat 2,600 people for a volume of not over 700,000 cu. ft. and still achieve satisfactorily long reverberation time, while a modern hall meeting present-day safety and comfort standards can seat only about 2,200 in this same volume. This does not mean that sponsors of concert halls are doomed to obtain a poor acoustical environment if they build auditoriums larger than 2,200 seats. The reader can undoubtedly think of a number of large halls that satisfy the acoustical standards of their communities.

The existing halls with excellent acoustics have a cubic volume of between 300,000 and 700,000 cu. ft. As a hall becomes larger, a greater volume per square foot of audience area is required to maintain the desirable long reverberation time. This increasing cubage decreases the loudness of sound as compared to that attained in smaller halls, thus leading to less satisfactory acoustics, and at the same time the small delays (in milliseconds, not audible to the

(Continued on page 138)



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ACOUSTICS FOR MUSIC PERFORMANCE

(Continued from page 136)

listener *as delays*) that occur between the arrival of the direct sound at the listener's ears and the arrival of the first reflections of sound that reach him are increased. Increase of these delay times deteriorates the quality of the tone.

As acoustical consultants we are constantly being asked to design halls with volumes approaching a million cubic feet. We have found it necessary, therefore, to examine carefully means for producing acceptable musical quality in large halls. Our studies clearly reveal that one of the important factors in the judgment of musical quality of a hall is the presence of short-time-delay reflections of the right magnitude at the listener's position. Such reflections come automatically in a smaller, narrower hall. How can they be introduced into a larger hall?

Study reveals that the only way to introduce short-time-delay reflections into larger concert halls is to construct a partially open, partially closed canopy over the orchestra and the front part of the audience area. The closed portions send short-time-delay reflections into the audience. The open portions permit the sound to rise into the volume above the canopy and to develop the essential reverberation. (With a closed canopy, the reverberation will not develop properly. With no canopy, the short-time-delay reflections will not be provided.)

Such a canopy was installed this last summer in the Boston Symphony Music Shed at Tanglewood, Lenox, Mass. The Boston Symphony management wrote:

> "The results of your efforts are, quite simply, superb. The sound is acknowledged by the conductors, soloists, players, public and press to be noticeably improved from what was already felt to be a remarkably good hall—and when you can get such an acknowledgment in a field so subtle as acoustical design, you have virtually wrought a miracle."

Shape and Proportions

The basic shaping and proportions of a hall are very important factors. A hall for the performance of music should be relatively long, narrow, and rectangular. Relatively close, parallel walls provide "short-time-delay" acoustic reflections, giving a desirable characteristic to the sound of the music. When there are no reflections during the first 40 milliseconds after the direct sound, audiences complain about the lack of blending or the harshness and raggedness of tone.

The correlation between acoustical results and basic room shape is far greater in a hall for music performance than in any other type of listening space. Speech auditoriums, theatres, coliseums, and other facilities for speech activities can be designed with a wide variety of shapes. The acoustical consultant can then recommend compensating measures, including the use of sound amplification and installation of sound absorbing materials, and by these "corrective" measures, satisfactory speech intelligibility can be obtained. However, this procedure, which involves use of sound absorbing material, is inadmissible in the design of a recital or concert hall; for in this case, every possible effort must be made to conserve the natural sound produced by the voice or the musical instrument.

For good music-performance acoustics, it is necessary that the first reflections from the walls and ceilings of the hall should reach the listener's ears between 20 to 40 milliseconds after arrival of the direct sound. This characteristic occurs almost automatically in the seating areas most distant from the stage, providing the smooth tone and blended homogeneous ensemble sound that is typical of these seats, but unless special acoustical provisions are made it is usually lacking in most of the seating areas. This characteristic is sometimes referred to as multiple interreflection.

In order to provide these required reflected "signals" during the first 20 to 40 milliseconds, it is essential to have wall and ceiling reflectors within about 25 ft. or less of the sound source. This architectural provision can be met in a concert hall by establishing the width of the stage platform at about 50 to 65 ft and suspending sound reflecting panels overhead at a height of 22 to 28 ft. above the stage floor. These sound-reflecting surfaces should be almost parallel with each other, and this parallelity is, of course, a characteristic of a rectangular plan.

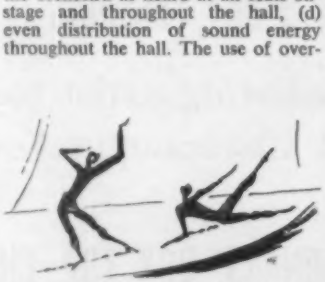
The width of the hall as measured from wall to wall should be 65 to 85 ft., if possible, for both concert and opera production—the narrower the better. A wide hall is likely to be unsatisfactory for speech as well as for music, as the long delayed acoustic reflections from widely spaced side walls arrive too late to integrate with the direct sound, and thus provide less-than-satisfactory hearing conditions by producing muddiness, or a garbled effect. Sometimes the listener refers to areas suffering from this effect as "dead" spots.

Overhead suspended sound-reflecting panels have been used in a 6,000 seat hall in Independence, Mo., and in a number of other music facilities. The most recent application of overhead sound-reflecting panels is in the 6,000 seat Music Shed at Tanglewood, where it has proven successful. Charles Munch made the following comment:

> "The new canopy has solved all the old problems of disproportion among the various elements of the Orchestra. The greatest benefit has come to the strings and especially the violins which can now be heard in the Shed with as much brilliance and clarity as in the best concert hall."

The suspended panels of the new Tanglewood canopy average about 23 ft. above the stage floor. The panels which extend over the audience are somewhat higher.

The short-time-delay acoustic reflections provided by a long, narrow, parallel hall and overhead reflecting panels also favors the following: (a) clarity, (b) clean transient response, (c) balance of various instruments of the orchestra as heard at all seats on-stage and throughout the hall, (d) even distribution of sound energy throughout the hall. The use of overhead suspended sound-reflecting panels is particularly important for the violin, viola, and cello sections of the orchestra.



Existing halls with excellent acoustics are rectangular and relatively narrow (as narrow as 60 to 75 ft.). In general, these halls are about twice as long (measured from the rear of the auditorium to the back of the stage) as they are wide, and are about as high as they are wide, the proportions being roughly 1:1:2 (width, height, length). Some of the halls are even longer than twice their width. It is interesting to note that the outstanding opera houses are also relatively narrow, the maximum width being about 90 ft., and many of the smaller opera houses are considerably narrower.

In some opera houses, the balcony facias are so large that they further reduce both the effective width and effective volume of the house. An example is La Scala in Milan.

Tonal Quality

Another important aspect of music-performance acoustics is the tonal characteristic provided by the hall—that is, the relative balance between the low, middle and upper registers. Leopold Stokowski has said that the most serious acoustical problem of modern concert halls is the lack of low frequency reverberation.

Tonal characteristics of a hall are determined by the nature of the material finishes of the walls, ceiling and floors. Some materials absorb sound efficiently in certain registers and reflect the sound in other registers. This produces a shorter reverberation time at those frequencies which are efficiently absorbed, and a longer reverberation time at the frequencies which are reflected. The varying amount of reverberation at various frequencies endows a hall with its tonal characteristics.

Sufficient and balanced reverberation at all frequencies provides the "warm and resonant" sound which pleases both listeners and performers. Sound which is *too* "dark" or "boomy" has insufficient reverberation in the middle and high registers. Sound which is "cold", "brittle", or "sharp" has too much reverberation in the upper registers. When a hall is judged as just a bit too mellow, it has insufficient high register reverberation.

A hall with a disproportionately large amount of high-frequency reverberation would have a harsh, bright, *too* brilliant sound. This condition frequently results from the use of thin wood paneling which absorbs the low frequency sounds produced by the instruments of the orchestra. Our concert hall survey has shown that of two halls that are equal in other characteristics, the one with the richer bass has the greater acceptance. What is surprising to most musicians is the fact that the walls and ceiling of halls rich in low frequency sound are generally constructed of plaster or of very thick wood. Halls that are thought by many conductors to be finished with wood are actually more than 75% plaster (for example, the Vienna Musikvereinssaal and Boston Symphony Hall).

There are acoustical design aspects other than those discussed above which must be given careful consideration in the design of a hall, including provision of small scale "irregularities" in the architectural surface treatment of the walls and ceiling, control of extraneous noise, elimination of echo and "hot" spots due to acoustical focusing, etc., but the space is not available to discuss these aspects.

A part of the hall which plays a very important role in the success of the acoustics are the surfaces in the vicinity of the stage platform. Although some of the acoustical aspects of this "sending end" have been discussed above, this area of a hall is in many ways a keystone of the design, and here we will consider some of the problems associated with the "sending end".

In a theatre-type of hall, the walls and ceiling of the demountable concert enclosure, plus the surfaces of the hall immediately adjacent to the proscenium opening constitute the "sending end". In a concert hall (no stage-house) the "sending end" is primarily the permanent walls and ceiling of the stage platform. In a concert hall with the high ceiling required for reverberation, it is frequently necessary, as mentioned above, also to install independent sound-reflecting panels or a canopy over the stage platform. This provision not only improves the acoustical conditions in the auditorium, but also serves to help the various sections of the orchestra to hear both their own and other sections. This is a definite aid to the conductor and helps provide co-ordination.

The idea of employing a canopy is by no means a recent innovation. The old Boston Music Hall, predecessor to Boston Symphony Hall, employed a canopy hung about halfway between the stage floor and the ceiling. It is probable that the incorporation of an organ into the design of the Music Hall's successor, the "new" Boston Symphony Hall, was responsible for raising the "canopy" until it was transformed into part of the permanent "fixed" ceiling. A similar situation occurred during the design of the Royal Festival Hall. The canopy over the stage platform was placed higher than originally intended, after those interested in the acoustics of the organ (located behind the orchestra platform) interceded in the design, raising the canopy to an unfavorable position close to the ceiling.

Variants of "Sending End"

There are many possible variants of the "sending end", including (a) permanent structure (floor, walls, ceiling), (b) permanent structure plus a suspended canopy or independent suspended panels or (c) demountable sections that assemble into a complete enclosure for a theatre stagehouse; the acoustical aims of all the variations are similar.

In a concert hall (no stagehouse), a suspended canopy or a set of individual panels (such as are now in use at Tanglewood) provide necessary close-in acoustic reflections and at the same time permit the cubage above to serve as a reverberant chamber. Halls that are very narrow (60 ft. or less) and rectangular do not usually need these suspended panels.

In a hall with a theatre stagehouse, a complete demountable concert enclosure is essential for good music performance acoustics. The construction, rigging and operation of the large, heavy enclosure required in a multi-purpose hall used for symphony concerts is one of the major problems which confronts the operating staff.

In our consulting work, we frequently hear statements to the effect that auditoriums and concert enclosures should be constructed of thin wood "like a violin in order to produce the richness of violin tone". However, violin sound is produced by directly transmitted vibration (primarily via string, bridge, and post) originating from friction of bow against string, whereas the acoustics of a concert enclosure or auditorium are

(Continued on page 159)

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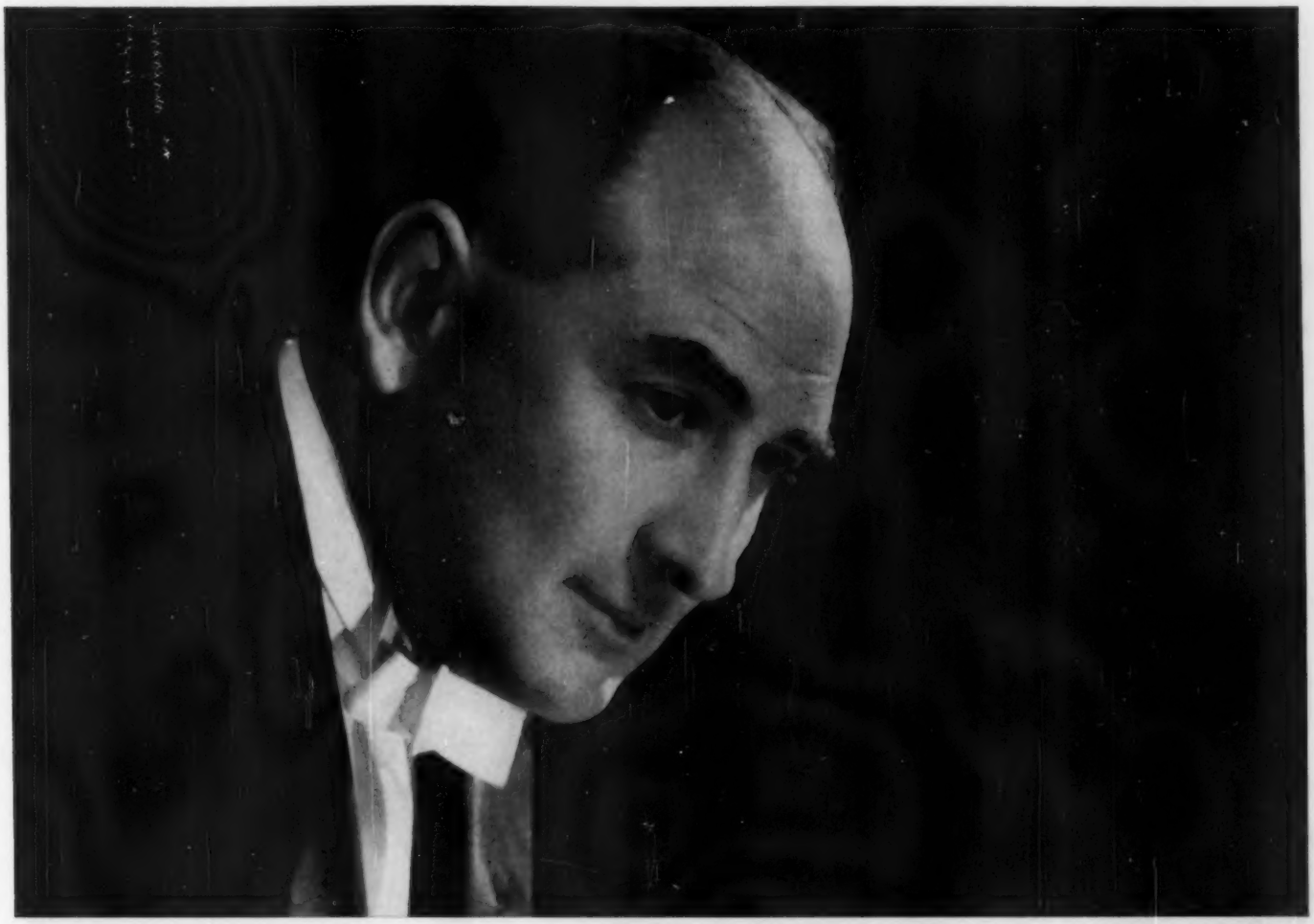
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"It is difficult to understand why Mr. Ricci's career is not so glamorous as those of the leading fiddlers of the day. In a performance of this caliber he deserves to be ranked with them."

—Howard Taubman, New York Times, Feb. 18, 1960

"Mr. Ricci tackled the Sibelius Concerto with the wide-spanning technique and rhythmic vigor for which he is known. The last movement was a brilliant tour de force.
"Mr. Ricci, who should be heard more often with our orchestras—for his own sake and ours—was given a warm ovation, including a spontaneous accolade of 'Bravos!' "

—Louis, Biancolli, N. Y. World-Telegram & Sun, Feb. 18, 1960

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—Cyrus Durgin, Boston Daily Globe, Jan. 30, 1960

"Mr. Ricci gave an impassioned traversal, full or fire and dramatic power, his fingers easily in control of the odd double-stoppings, and his bowing firm and commanding. Immediately after the double bar he received a salvo of bravos from the men in the orchestra—a special compliment since musicians are usually sparing in their praise to other musicians. His listeners soon followed suit."

—Harold Rogers, Christian Science Monitor, Jan. 30, 1960

"Ruggiero Ricci, the young American violinist, made his debut with the orchestra in a solid traversal of Sibelius's ardent violin concerto. The performance disclosed Mr. Ricci's standing as a first-rate virtuoso . . . an excellent interpretation done by a scrupulous artist."

—Robert Taylor, Boston Herald, Jan. 30, 1960

Soloist With Cincinnati Symphony — Rudolf

"Ruggiero Ricci gave us a powerful performance of the Sibelius Concerto . . . now one of the violinists most in demand throughout the world."

—Arthur Darack, Cincinnati Enquirer, Jan. 23, 1960

"The Sibelius Violin Concerto, thanks to the splendid and polished playing of Ruggiero Ricci, was one of the high points of the season as soloists go."

—Cincinnati Post & Times-Star, Jan. 23, 1960

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E. S., *N. Y. Times, Jan. 3, 1960*

"Belen Amparan joined the Summer Opera Co. for a fling at the taxing title role, and fling is what Miss Amparan did . . . with gusto, charm and vocal opulence. She is a true contralto. Her voice has the dark sensual texture which suggests tragedy even in the high-spirited abandon of the second act."

Eleanor Bell, *Cincinnati Post, July 12, 1958*

"As La Cieca in Gioconda, Amparan came into her own. She has an exceptional contralto, the low notes came through rich and pure."

Miles Kastendieck,
N. Y. Journal American, Nov. 8, 1957

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William R. C., *Boulder, Col., Nov. 6, 1959*

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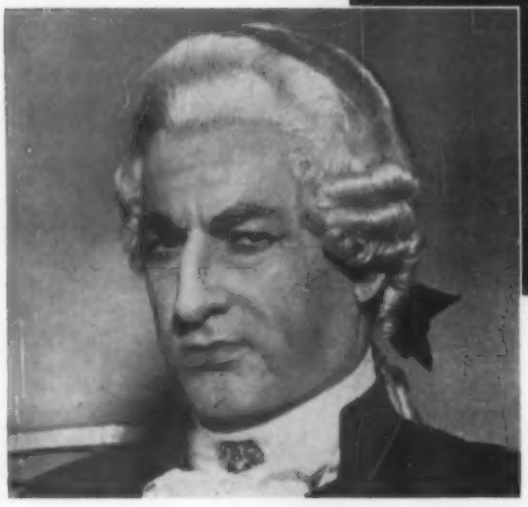
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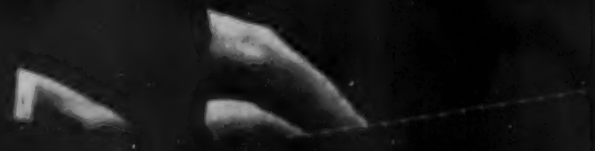
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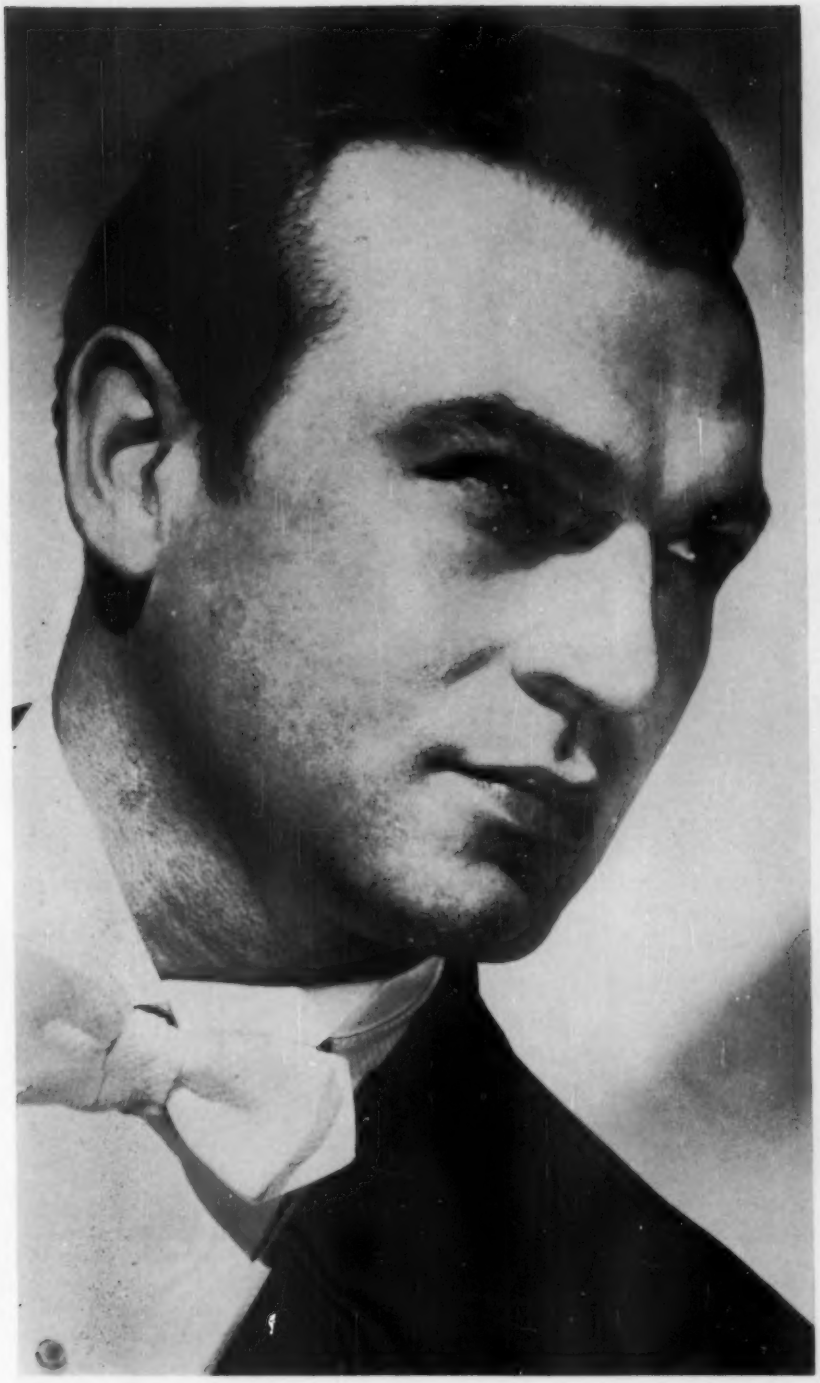
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ACOUSTICS FOR MUSIC PERFORMANCE

(Continued from page 138)

a matter of sound energy propagated *through* air and *reflected* from the walls and ceiling of the hall and the concert enclosure. This latter situation requires very thick wood for *resonance*, rather than the thin wood used in stringed instruments.

Although the cost of construction and operation of a concert enclosure may seem unconscionably large, the provision and use of this heavy device is essential.

A permanent stage platform enclosure in a concert hall is a heavy architectural structure, with side and rear walls constructed of 12″ or thicker masonry construction, frequently faced with thick wood veneer. This heavy masonry enclosure is essential for the warmth and richness of tone of good concert halls, which is obtained by sufficient reverberation in the lower registers. However, it is obvious that a symphony orchestra cannot expect the building owner to provide a 12″ thick masonry enclosure on the stage of a *theatre*. Unfortunately, this is almost what would be required to duplicate "concert hall" acoustics in a multi-purpose hall.

If it is essential to obtain in one auditorium both an opera house and an outstanding concert hall, it might be valid to think of the provision of a truly adequate concert enclosure as the relatively small price to be paid in lieu of the cost of two separate buildings, one acoustically designed for concert performance and the other designed for opera, ballet, theatre and general auditorium use. Two buildings would make it possible to obtain good acoustics, but the cost of the additional building would add, say, three to ten million dollars to the cost of the project. Surely the cost of constructing, mechanizing and storing an enclosure constructed out of 2″ thick wood framed and braced with heavy steel sections is a small price to pay for a solution to the problem of good music acoustics in a multi-use theatre.

Enclosure walls of 2″ thick wood, sufficiently braced, help maintain the desired warm resonant tone, and the box-like basic shaping of the shell provides a reverberant chamber that, by multiple reflection, mixes and blends the sound before it is projected into the auditorium. An enclosure design of this type does not do as good a job as the 12″ thick permanent masonry "enclosure" of a concert hall, but does provide better acoustics in a large hall than the lightweight canvas or thin plastic and plywood "shells" currently in use in many multi-purpose halls. The Detroit Symphony recently discarded a light canvas and plywood shell after trying it during their first season in the Ford Auditorium.

The initial construction costs of an adequate shell are one problem, but operational costs are often a more difficult problem. Estimates of man-hours of labor required to rig or demount a large enclosure vary considerably. However, the cost of this labor can quickly add up to a considerable item during a year's operation, depending on the number of times the enclosure must be "struck" to clear the stage for other activities. For this reason, it is wise to incorporate as much mechanization and ease of operation as possible into the original design of the enclosure. There are probably two methods of operation which are feasible for a heavy enclosure. One is the provision of a complete "box" which travels up and down stage, either on tracks in the floor or on overhead rails. This procedure is similar to that used in some continental theatres to move a plaster cyclorama up and downstage. The cost of building the portion of the building in which the enclosure is stored during theatrical productions must be included as part of the cost of the enclosure. Another method of operation which has been used is telescoping the side walls and the rear wall of the enclosure into the stage floor, and suspending the enclosure ceiling from the stage rigging.

The relatively high, sound-reflecting ceiling (in a *completely enclosed* demountable shell, about 32 ft.) makes it possible for each musician more easily to hear the rest of the orchestra and this is, of course, beneficial for balance and also enables the musicians onstage more readily to judge what the audience is hearing. A properly designed enclosure makes it possible for all musicians in the orchestra to play in balance and also helps them provide the desired dynamic range as "requested" by the conductor, without forcing the tone of their instruments. The enclosure serves to conserve the acoustic energy produced by the orchestra, preventing it from being dissipated in the backstage areas and the stage loft.

A properly designed enclosure will also produce similar benefits for a choral group and will also provide good balance between a choral group and an orchestra. The use of heavy, sound-reflecting enclosures is also very beneficial for a portable organ on stage. The new enclosure, designed by Bolt Beranek and Newman, Inc., for the Detroit Ford Auditorium (not designed by BBN) has made a significant improvement in both orchestra acoustics and acoustics for the large organ on casters.

The acoustics of the enclosure and the hall acting together should provide the conductor and all of the performers with a reasonably accurate aural picture of intensity, balance and of other aspects of the music as it is being heard in the auditorium, so that they can make appropriate continuous adjustments during the performance.

A similar, but smaller, enclosure is also recommended for small performing groups and recitals. Such enclosures are included in the three halls, now in the design phase, which will be discussed in part II of this article, appearing in the March issue.

ELEANOR STEBER—INTERVIEW

(Continued from page 21)

"Four Last Songs" for a ballet called "Hail and Farewell" in the first all-dance program ever put on by the Metropolitan.

Impressive as it was, this round of diversity—supplemented, incidentally, by four concert appearances *outside* the opera house—was not particularly unusual for Miss Steber herself. She has, after all, sung 40 different leading operatic roles encompassing four languages and a phenomenal range of musical styles, and more than once circumstances have necessitated a quick change from one to another.

There was that Saturday at the Metropolitan, for example, when she sang the lyric-dramatic role of Desdemona in Verdi's tragic "Otello" in the afternoon and was back on the stage two and one-half hours later to blaze through the fiendishly difficult dramatic-coloratura arias Mozart wrote for Fiordiligi in the farcical "Così fan tutte".

More astounding from the standpoint of capacity for concentration and endurance is the record of Miss Steber's creation of the title role for the world premiere of Samuel Barber's "Vanessa".

The first performance of the work had been announced for the middle of January 1958, and since it was to mark the first Metropolitan production of a full-length American opera in more than 20 years, public anticipation of the event was running high by the time the 1957-58 opera season got underway.

Gian-Carlo Menotti, librettist of "Vanessa", was to stage it. Cecil Beaton had been engaged to design what would certainly be lavish sets and costumes. Dimitri Mitropoulos was to conduct, and Sena Jurinac, of the Vienna State Opera, was to be Vanessa.

Suddenly, just about the time rehearsals should have been starting in December, the Metropolitan received word that Miss Jurinac was ill and would be unable to appear in the opera. The company's consternation was understandably complete, since it seemed that the entire production might have to be postponed until the following season. The role of Vanessa could not be thrown to just anyone, and what artist of stature and ability could be found to prepare it within a month?

Almost hopelessly, one would imagine, the management telephoned Miss Steber, who was already committed to a full operatic and concert schedule for the season. Could she possibly, would she consider it anyway, despite all the other things she had to do?

"Send me the score and give me four hours," answered the redoubtable lady from Wheeling. "I'll let you know at the end of that time." She read the libretto and listened to the music and made her decision.

"I'll do it," she said, and she did.

Yes, she did it, all right, but certainly not without effort. Sometimes during that month she sang 12 hours a day. Once, after a morning and afternoon of "Vanessa" rehearsals, she had to sing the part of Donna Anna in Philadelphia. By the time she had caught the Philadelphia-New York train after the performance and had gotten home to bed, it was nearly three o'clock in the morning. Seven hours later, at 10:00 a.m., she was back on the Metropolitan stage rehearsing again for "Vanessa".

In typical Steber fashion, though, she managed to squeeze in still another event of considerable importance. Major Andrews had just come back from Saigon determined to marry her, and she agreed that his notion was a sensible one. And even though Vanessa moped around the house for a full 20 years or so waiting for someone to come and marry her, Miss Steber saw no reason why she should let this "Vanessa" delay her marriage to Major Andrews. Accordingly, she let it be known that the Steber-Andrews nuptials would be celebrated on Dec. 29, just as the operatic situation was approaching its climax.

As the composer of "Vanessa", Samuel Barber experienced twinges of jealousy, feeling that Major Andrews and plans for the wedding were threatening to interfere with preparations for the imminent premiere. He therefore tried to persuade Miss Steber to put off her own wedding until that of Vanessa had been taken care of. Finally, the soprano told him just how it was.

"Honey," she said, "I *have* to get married in order to learn your opera!" And that was that.

If Miss Steber is impulsive, and she is, she is also impressionable, and this fact surely accounts in part for the authenticity of her acting in so many different kinds of roles. One day,



during the rehearsals of "Vanessa", for instance, a friend met her late in the afternoon and found her quite depressed.

"But, Eleanor, what is the matter?" he inquired. "Aren't the rehearsals going well?"

"Oh, yes," she replied without enthusiasm, "I guess they're all right."

"Well, then, what is it?" he persisted.

"On the way home," she began to explain sadly, "I stopped in at Harry Winston's and looked at the diamond necklaces and brooches and bracelets, and they were all so beautiful. But they were much too expensive for me to buy, and it made me feel terrible."

The point of this story is that Miss Steber, who is not ordinarily given to languishing over diamonds, had presumably become sufficiently immersed in the character of the wealthy Vanessa to acquire a powerful, if transitory, affinity and need for the symbolic adornments of the very rich.

By contrast, there is an account of a different sort of reaction by the soprano that cropped up during the Metropolitan's preparation of Berg's "Wozzeck", a tragedy set in a sordid milieu of deprivation and ignorance.

A late-morning stage rehearsal had been going on for some time when—during a scene in which she did not appear—Miss Steber went out into the obscurity of the darkened theatre to watch the proceedings with a colleague. Presently, her companion's attention to what was transpiring onstage was distracted by a furtive rustling of paper at his side. Looking down in the shadows of the great, ornate Metropolitan, he saw Miss Steber extracting from a small, brown paper bag one hard-boiled egg and a bread-and-butter sandwich.

"Eleanor, what on earth are you doing?" he demanded incredulously.

"I'm having my lunch," she replied gravely, her eyes never shifting from the drama taking shape before them. And so she was, though she had, possibly, never lunched in quite so frugal and unsatisfactory a fashion in all her years as a Metropolitan star. But she had never played the part of the poverty-ridden Marie in "Wozzeck" before, either, and that—apparently—is what made the difference.

Some might assume that a more reasonable explanation for so Spartan a lunch would have to do with the

(Continued on page 160)

ELEANOR STEBER

(Continued from page 159)

generousness of the singer's figure. They would suggest that she was merely following a weight-reducing regime. But they don't know Eleanor Steber. When it comes to strenuous dieting, she must be counted out.

"I'll never do it," she avers. "It ruins the voice."

To someone out in Hollywood who once proposed that she shed 25 pounds and appear in a motion picture, she wired the following reply: "Let's face it: If my making a movie depends on my corset cords rather than my vocal cords, I'll never make it."

So far, she has been right.

Nevertheless, the comfortably upholstered Steber frame has gotten around quite a bit. In addition to driving a power mower to cut the grass on the ten-acre place out at Port Washington, Long Island, it has —in the guise of Minnie in Puccini's "The Girl of the Golden West"—also straddled a horse in Colorado's Red Rocks Canyon summer opera festival. And, clad in the demure costume of Marguerite, it has climbed a ladder in Hadrian's Diocletian Palace in Split, Yugoslavia, to get on stage for a scene in Gounod's "Faust". It has adorned the Bayreuth stage as Elsa in Wagner's "Lohengrin" and tumbled from many a parapet at the end of Puccini's "Tosca".

Oddly enough, Miss Steber is not quite so sturdy physically as all this activity might suggest. She is tormented by asthma and is forced to take a considerable amount of medicine in an effort to control it. Part of the variation in her size—which, to the despair of the wardrobe mistress at the Metropolitan, can change by an inch or two almost without warning—she attributes to the amount of anti-asthma medicine she is forced to consume.

Extraordinary Transformation

But variation, change, and growth have been characteristic of Miss Steber in every way. How else is one to account for the extraordinary transformation documented by her history at the Metropolitan alone? When she made her debut there as Sophie in "Der Rosenkavalier", who would have surmised that the light, clear, coloratura quality of her voice at that time would have expanded into the rich-hued, voluptuous instrument it eventually became? Who would have guessed that the Steber of those first years would ever sing Wagner anywhere, all thoughts of Bayreuth aside? Who would have thought, indeed, that Sophie could ever grow up to become the Marschallin?

Underneath the portrait, the woman in the black sweater had another surprise to spring.

"You know," she said, "an orchestra conductor and I have threatened for some time to do a piano concerto together one day. Something simple, of course. Haydn, perhaps. I would play a movement while he conducted, and then he would play while I conducted. It ought to be a lot of fun! We may do it yet."

The reason such a project could be considered, even in jest, is that Eleanor Steber was an accomplished pianist long before she ever entertained any thought of singing seriously. In fact, her reason for enrolling at the New England Conservatory in the first place was to complete her piano studies so that she could go back to Wheeling, W. Va., and settle down there as a piano teacher. But a teacher of singing at the school changed all that.

"You see, you can never really tell what's going to happen," she said, summarizing the almost legendary story of her life in one brief observation.

Major Andrews came in just then and, after declining amiably but firmly the tea he was offered, prepared himself a drink and drew up a chair to join us.

"We were talking about the garage," Mrs. Andrews said, "but I couldn't remember all the details."

"If it had to, it could support a weight of 32 tons," the Major informed us, "and now I'm thinking about adding a room to the house. We'd like to have an organ, and there's no place to put it."

Envisioning a modest cottage dwarfed, perhaps, by a massive garage, we wondered how many rooms the house had now.

"Ten," confessed Mrs. Andrews—rather ruefully we thought, "on eight different levels!"

"Good heavens!" we wondered aloud. "What style of architecture is it?"

"Oh, just say 'Miss Steber describes her home—with a hearty laugh—as *Normand bâtard*'", she suggested. "At least, it started out that way."

It was time for us to go, but—apparently—not until we had seen the wedding-anniversary present Miss Steber had just received. Bracing ourselves for the exhibition of nothing less than a vacuum cleaner or a mechanical window-washer, we waited.

How wrong we were. With gentle care she unfolded a luxurious fur-trimmed suit from a slim box bearing the monogram of a fine Fifth Avenue store.

"Ah, that's more like it," we breathed contentedly and—acknowledging a discreet smile from the portrait of the Marschallin—went out happily into the night.

STEREO—MUSIC AND SOUND

(Continued from page 34)

There are a few entries in the growing list of tape cartridges. New open-reel tape releases are adding to the handful of those available at present. But stereo disk releases already are numbered in the thousands. This is the medium that has made stereo what it is today. Because what is being sold here is *stereo* sound, disk companies are mostly recording tried-and true favorites (a new medium always starts out doing this in the record business; the basic staple symphonies and concertos promptly found their way into the stereo catalogue) and works that tend to be large-scale, works that are spectacular in sound, or "stereogenic." Since the stereo disk received its first big-label releases in 1958, we have been deluged with Tchaikovsky "1812 Oevrtures" (there are 13 in the December Schwann listings). But we also were given the Bach "St. Matthew Passion" (three versions, with a fourth announced), and the Berlioz "Requiem" (two going on three), important works that, on stereo, sound for the first time as they have so needed to sound—thanks to the extra-dimensionality of the stereophonic medium.

Collectors Should Complain

For a time at least, we can expect to lose out on certain "offbeat" music that is not particularly suited to stereo. There are economic factors: record manufacturers are waiting for some sales to show demand for offbeat stereo before they will release more of it and possibly lower their prices, and esoterica-seeking consumers are waiting for the right (low) price. Here again, a little pressure—letters from record collectors to disk companies—may be helpful. In order to bring the offbeat record and its buyer together, one wonders if it could not be offered at an attractive price, the result of smaller expenditure by the disk company (perhaps through less elaborate and extended recording sessions) or by the company having the recording session's cost defrayed or reduced by a foundation grant. This would especially apply to contemporary scores.

The problem of the too-slow rise of the more unusual items in the stereo disk catalogues goes hand in hand with the gradual yet all too speedy disappearance of non-best-seller disks from the mono list. The famous black diamonds (denoting deletions) in the Schwann LP catalogue continue to appear each month—the November 1959 issue saw the discontinuance of certain items from the London, MGM, and Vox lists. One is distressed to see withdrawn MGM 3496, the finest disk of the late Mexican genius Revueltas ever issued. Important composers such as Hovhaness, Shapero, and Surinach had their titles severely curtailed that month, and others, such as Marga Richter and Domingo Santa Cruz, were simply eliminated from the catalogue by cut-outs.

It is somewhat understandable for Vox to issue a stereo version of Vivaldi's "The Seasons" (noting that this makes the fourth stereo version available) but saddening when in the same month they withdraw the only version of his "Beatus Vir" (7140). London has been withdrawing some older releases; some will doubtless reappear on their bargain-price Richmond label—but "*which* ones?" worries the disk collector, scurrying off to his favorite record store, perhaps to look for the just-discontinued Chausson "Poème de l'amour et de la mer" (1386).

Unusual Items

Fortunately, some unusual material *is* coming out in stereo, for example, the motets "Ich lasse dich nicht" by Johann Christoph Bach, a cousin of J. S. Bach's father, "Canticum trium puerum" by Praetorius, "Duo seraphim clamabant" by Scheidt, and "Supereminet omnem scientias" by Schütz—all on one Westminster disk. It is good to get the Handel Dettingen "Te Deum" (on Epic) and his Utrecht "Te Deum" and "Zadok the Priest" on Decca Archive. The Vaughan Williams Eighth and Ninth symphonies are available (London and Mercury; Everest). Victor offers the second "Requiem Mass" of Victoria. There are a number of Villa-Lobos works on Capitol, Everest, and United Artists records.

But where are stereo disk versions of Mozart's string quartets and quintets? Excepting the quartets from Op. 71 and Op. 74 (Vanguard), where are stereo diskings of the Haydn quartets? (The attractive Haydn Trumpet Concerto in E flat and his great Symphony No. 104, "London", each has five stereo recordings.) Curiously, though, the six Bartok quartets have all been released on stereo (the Fine Arts Quartet on Concert-Disc). But Bartok's popular and highly stereogenic Music for Strings, Percussion, and Celesta has not.

Stereo's superior dimensionality, depth, and detail are here to stay. This new step ahead in lifelike listening needs the right playback equipment to do it justice. Such a sound system, although handled and controlled like any machine, is a sensitive musical instrument, an instrument able to give its music-loving owner much pleasure through its reproduction of the new records and tapes as well as treasured older recordings and reception of AM and FM radio programs.

In the case of records and tapes, preservation of these media (and the investment they represent) is involved. For the music-lover who wishes to protect as far as possible the investment in his records, a pickup cartridge with a highly compliant (the term means, roughly, "wiggleable") needle assembly using a diamond point, a quality pickup arm, properly mounted by a steady low-rumble turntable of near-professional quality, and the whole assembly in turn mounted to assure maximum freedom from vibration — these are important requirements.

For the tape collector, absolute necessities are steadiness of transport and smoothness and reliability of the tape-handling mechanism. Other investment-protecting necessities, such as tape head demagnetizers, capstan lubricators, and other aids are worthy of careful consideration.

Although dedicated audiophiles insist that for a sound system, *component* (an amplifier here, a phonograph turntable there, and the loudspeakers across the room) systems are *de rigueur*, those who wish their sound system to be all in one cabinet or *console* will find many such packaged units, fine in both looks and quality, to choose from.

Location Is Important

Location is important for radio listening. Unluckiest is the music-lover who is not served with music programs of some sort from local or not-so-near stations. Such a consumer will scarcely wish to allot a significant percentage of his savings to a radio tuner in his sound system if there is little or nothing for the tuner to reproduce where he lives. Indeed, if he is buying his audio equipment piece by piece, this is one unit he may wish to omit until he has use for it.

But assuming that the listener's interest in good music makes him willing to look into his area-reception situation with some care, he owes it to himself to find out if things are really as bad as they seem. A highly sensitive FM tuner, with a quality antenna system properly rigged, may make available formerly unheard stations perhaps some distance away, thereby making its cost worth while.

The metropolitan-area dweller must be concerned with selectivity as well as sensitivity in his radio receiver. His is quite possibly an embarrassment of riches, where the problem may be one of separating several stations adjacent on his tuning dial which jostle each other for his attention. He may want the less powerful of two side-by-side stations, and he will expect his tuner to hold on to the wanted station and reject the signal from the other.

Stereo broadcasting, which has been with us since the early 1950s, is usually of the AM-FM type where a station broadcasts one (usually the left) channel on its FM, and the other on its AM, frequency. Within a year or two a system of stereo broadcasts known as multiplexing (which has had experimental broadcasts in certain metropolitan areas) may be available to the public.

(Continued on page 162)



VARKONY, MONTREAL

Francois D'ALBERT

Hungarian Violinist

Opinions of the international press...

CHICAGO
"Violinist Plays An Elegant Recital (Headline). One of the newest additions to the Chicago musical community, Dr. Francois D'Albert, demonstrated his talents in a violin recital at Fullerton Hall Tuesday night. D'Albert was recently appointed President of the Chicago Conservatory. He has a voluptuous tone — and a bow that seems magnetized to the strings. Exceptional polish and elegance — refined style . . . absolute assurance!"
Don Henahan — Chicago Daily News

NEW YORK
"Mr. D'Albert's playing had everything to recommend it on the tonal-technical side of things. He produced a rich, finely controlled sound at every moment."
L. T. — New York Herald Tribune

CLEVELAND
"D'Albert's Violin Artistry Wins Acclaim of Audience (Headline) . . . It was evident at once that here is an artist of abundant technical equipment and musicianship of an extremely high order . . . he exhibited the broadest and most scholarly understanding, rooted in the finest traditions of the violinist's art and bulwarked by exceptional mechanical facility . . . Dr. D'Albert again proved to a Cleveland audience that he ranks high among virtuosi!"
Herbert Elwell — Cleveland Plain Dealer
" . . . The oft played César Franck Sonata was a marvel of control and brilliant execution."
Frank Hruby — The Cleveland Press

DETROIT
" . . . offered a sparkling bravura performance."
Frank P. Gill — The Detroit Times

WINNIPEG
" . . . in the Heifetz - Oistrakh class."
Ken Murphy — Winnipeg Free Press
"Mr. D'Albert proved to be one of the most dignified of virtuosi — his tone is warm, sweet and exquisitely pure, while his mastery of all the ultimate refinements of technique is apparent at all times."
Roy Maley — The Winnipeg Tribune

REGINA
"D'Albert Proved Superb Artist." (Headline)
Don Cameron — The Leader-Post, Regina

DUBLIN
" . . . The brilliance of his playing took the audience by storm."
Joseph O'Neill — The Irish Independent

PARIS
" . . . The violinist Francois D'Albert, has one of the most beautiful bowing techniques in the world — brilliant artist of the highest virtuosity. The public gave him a triumphant reception." E. H.—Guide de Concert, Paris

B. & F. RECORDS

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Zino Francescatti
(ZINO FRANCESCATTI)

MAHLER AS A CONDUCTOR

(*Continued from page 13*)

er with a hardly perceptive smile, he said, 'I hope you don't object'.

"Forty-five minutes later Mahler announced, 'Now we will repeat the first movement'. My heart froze within me. I expected a dreadful row, or at least a heated protest from the orchestra. This would certainly have happened in any other orchestra, but here I did not notice a single sign of displeasure.

"The musicians played the first movement with a keen or perhaps even closer application than the previous time. At last we had finished. I went up to the conductor's desk, and together we examined the score. The musicians in the back seats began quietly to pack up their instruments and to disappear. Mahler blew up. 'What is the meaning of this?' The leader replied, 'It is after half-past one, Master.' 'That makes no difference! As long as I am sitting, no musician has a right to get up!'

"At the beginning of the rehearsal, Mahler had practiced Berlioz's 'La Vie d'un Artiste'. He conducted it magnificently, especially the passage called, 'Procession to the High Court', where he obtained a crescendo of the brass instruments such as I have never before heard achieved in this passage. The windows shook, the very walls seemed to vibrate." *

This penetrating picture of Mahler is borne out by other artists who worked with him as a conductor. During his tenure at the Metropolitan Opera (1908-1910), Geraldine Farrar, who sang Zerlina in "Don Giovanni" with Mahler, remembers him as "an intensely nervous man, already an ill one, I fancy. It was a pity that ill health did not allow him a longer tenure at the Metropolitan. Personally, I have only a rewarding impression of a most sensitive musician".

Quest for Perfection

His quest for perfection in the works he performed was mentioned in a recent conversation with Henriette Wakefield who sang in "Die Walküre" and "The Bartered Bride" with him. She recalls his intense preparation of the Quintet in "Bartered Bride", in which he carefully concentrated on the balance of vocal lines. These rehearsals Mahler directed from the piano. Miss Wakefield remembers his manner as gentle, yet authoritative and direct. He was quite animated in the pit and generated confidence in his singers.

Florence Wickham, who sang in the Metropolitan's 1910 revival of Tchaikovsky's "Pique Dame" under Mahler, recalled the conductor's somber bearing as more like a minister than a conductor. She spoke of his thoroughness in rehearsals and the length of them, as he strove for the perfection he felt the music called for. These sessions were often a strain on the artists involved. Miss Wickham remembers one young American singer who cracked under Mahler's discipline and to whom Mahler said, "If I ever had to conduct you again, I wouldn't be a conductor". Also Miss Wickham recalled the extreme fear that Emmy Destinn felt towards Mahler. At one rehearsal she was in such a state of nerves that the session was broken up by her inability to sing any longer.

Bruno Labate, who was first oboist in the Philharmonic under Mahler, felt he was a marvelous conductor, but one who was eccentric in regard to dynamics, and firm in his interpretative convictions. Mischa Elman feels that Mahler was unhappy during his American tenure as a conductor, due to the severity of the press, and was unable to give his conducting the care that he had during his days in Vienna.

To complete the image of Mahler, the conductor, it is necessary to turn to contemporary press notices of his New York engagements. On the occasion of Mahler's performance of his own First Symphony on a program with Schubert's "Unfinished" Symphony and the Beethoven "Coriolanus" Overture, Herbert Peyser, later to become a dean of American critics, wrote in MUSICAL AMERICA on Dec. 25, 1909:

"Mr. Mahler seemed heart and soul in the rendering of his music and the result was a presentation of it that few organizations could have equaled and none surpassed. As for the other numbers, it needs only to be said that the Schubert symphony was done with tender regard for its ineffable beauties, while the Beethoven Overture was delivered with crushing dramatic forcefulness." On Jan. 16, 1910, Mahler performed the Bach Third Suite, Rachmaninoff's Third Concerto, the Prelude and "Liebestod" from "Tristan und Isolde", and the Overture to Smetana's "Bartered Bride".

Arthur Farwell, in MUSICAL AMERICA, wrote of this performance:

"Mahler gave his audience a sensation by conducting the Bach Suite seated at a klavier, such as was employed at the time of Bach, and playing upon it the continuo which is an integrated part of these early compositions. . . . Mr. Mahler gave his continuo harmonic and contrapuntal character. . . . The effect was both interesting and delightful although the orchestra was considerably impaired by the conductor's inability to use his hands except during passages when the klavier was silent or when he could disengage one or the other from the klavier part.

"The 'Vorspiel' and 'Liebestod' from 'Tristan' had a reading rich in orchestral effectiveness and laudable in its dynamic reserve in the brass choir. It must be said however, that Mr. Mahler, in general, gives the impression of being an intellectual dictator, controlling the interpretation from without rather than as one who submerges himself in the emotion of the work. One feels at every moment that he is 'boss', and, master that he is, this is sometimes a little disconcerting to one who prefers no particularly noticeable personality to come between himself and the creator of the music. The Smetana work was taken at a great pace, and brought the concert to a brilliant end."

Mr. Farwell wrote of Mahler's Jan. 20, 1910, performance of Tchaikovsky's Sixth Symphony:

"Mr. Mahler's interpretation of the great 'Pathetic' departed in some ways from the usual traditions, but in no such startling degree as did his interpretation of Beethoven's Fifth [earlier in the season]. There is no question of the effectiveness of the large outlines which conductor Mahler draws, and he is certainly getting much better precision from the orchestra than at the outset of the season. There is room, however, for improvement of tone quality. The climaxes of the first movement were brought out with a force and directness which made one realize what a master Mr. Mahler is of formal proportion, and how vivid is his conception of a work as a whole.

"Mr. Mahler's best work was done in the march movement, the third, where he carried everything by storm, orchestra and audience alike. The finale was less successful. The law of compensation operates with conductors as with everything else. To obtain certain extraordinary results Mr. Mahler has been willing to sacrifice certain other qualities, which, however, does not interfere with his being a truly remarkable conductor."

Of the Jan. 26, 1910, concert, Farwell noted that, "Mr. Mahler is constantly getting the orchestra into better shape and the precision . . . was beyond anything he has yet exhibited."

On Jan. 1, 1908, Mahler made his Metropolitan Opera debut conducting Wagner's "Tristan". Henry Krehbiel of the *New York Tribune* wrote:

"Mr. Mahler did honor to himself, Wagner's music, and the New York public. It was a strikingly vital reading which he gave to Wagner's familiar score. Livelier in tempo in many portions than we are used to, inasmuch as the acceleration of the tempo in nearly every instance inured to the benefit of the dramatic effect, to that extent admirable—eloquent in phrasing, rich in color, elastic in movement, and always sympathetic with the singers."

W. J. Henderson of the *New York Sun* wrote of Mahler's performance of "Fidelio":

"Mr. Mahler's conception of the moods of the drama, which governed and characterized the entire performance, was one of profoundest sympathy. In his treatment of the score, he showed that keen perception of relative tonal values, of significant instrumental phrases, of general color, and of the proportions between orchestra and voices which was a repetition of that which he displayed in the production of 'Don Giovanni'. It was filled, where necessary, with a breathless intensity, and the dynamic climaxes, few and eloquent, were most potently arranged."

Mahler directed the first American performance of Tchaikovsky's "Pique Dame", on March 5, 1910, and Richard Aldrich, of the *New York Times*, wrote:

"Mr. Mahler's direction, especially that of the orchestra score, has remarkable finish, delicacy and finesse, and a strong vitality."

From memories and press it is possible to grasp an idea of the power and sweep of Mahler's conducting. One of his assets was certainly his ability to approach a score through his composer's eye and instinct and cull from it the very core of the music. Doubtless, he had some individual ideas of the musical content of works he performed, but these ideas seemed to have been compatible with the score and to have enhanced it, an earmark of genius. He may have felt belligerent towards his occupation but he left behind standards which conductors since have emulated.

* Reprinted from "Rachmaninoff's Recollections", by Oskar von Riesemann, through the courtesy of the publisher, The Macmillan Company.



Jack Benny (right) joins Vice-President and Mrs. Richard Nixon (left), Dolores Wilson (center), and Isaac Stern at the President's Black Tie Ball given by the International Press Club in Washington

STEREO

(*Continued from page 160*)

The basic method will allow an FM station to broadcast two channels on its frequency. A special adaptor is needed to reproduce the second channel. A number of different methods of FM multiplexing are being studied by the Federal Communications Commission, which will then authorize what method is to be used. Multiplex adaptors for the chosen method are sure to follow.

The last decade has given Americans an unparalleled chance to listen to good music. With credit going in the main to the LP record and to music broadcasts, thousands of people in our land have developed earknowledge of many scores—in this sense they are more experts than the musical savants of two generations ago. In this country we are fortunate: recordings (many made in Europe, and relatively cheaper to buy here than in Europe) are within people's means. Many recordings provide the only chance we have to hear certain scores; indeed, it was through these recordings that we learned to love them.

Stereophonic sound may at first have seemed to threaten the depth and variety of the recorded repertory, by being preoccupied with "sound for sound's sake". But taking the long view, we should regard stereo as just one more step in improving recorded sound, and if stereo behaves as its LP monophonic predecessor did, we shall all be musically the richer.

ZABALETA

"ALMOST CERTAINLY THE SUPREME HARPIST OF OUR TIME"—THE TIMES, LONDON, SEPT. 8, 1959

CONCERT CALENDAR. YEAR 1959

JANUARY 16—DALLAS, TEXAS. Recital. **18**—CORPUS CHRISTI, TEXAS. CORPUS CHRISTI ORCHESTRA. Jacques Singer conducting. HAENDEL & PARISH-ALVARS Concertos. **20**—PENSACOLA, FLA. Recital.

FEBRUARY 6—NEW YORK, Town Hall. Recital. **11**—NATCHEZ, MISS. Recital. **13**—CEDAR RAPIDS. CEDAR RAPIDS ORCHESTRA. Henry Denecke conducting. HAENDEL & PARISH-ALVARS Concertos. **24**—SAN JUAN, Puerto Rico. TV. Recital. **27**—MADRID, Spain. TV. Recital.

MARCH 1—GENEVA, Switzerland. Recital. **3**—HAMBURG, Germany. Recital. **4**—HAMBURG, Germany. Recital. **4**—HAMBURG, Germany. TV. Recital. **6**—FRANCKFORT RADIO ORCHESTRA. Leopold Ludwig conducting. HAENDEL Concerto & RAVEL Introduction & Allegro. **9**—BONN, Germany. BONN MUNICIPAL ORCHESTRA. Volker Wangenheim conducting. HAENDEL & RAVEL. **10, 11 & 12**—FLENSBURG, Germany. FLENSBURG PHILHARMONIC. Willy Steiner conducting. HAENDEL & RODRIGO Concertos.

APRIL 9—LONDON, England. BBC TV. Solos. **27**—PARIS, France. TV. Recital. **29**—PARIS, France. Recital.

MAY 1 & 2—MADRID, Spain. NATIONAL SYMPHONY ORCHESTRA. Carl Schurich conducting. HAENDEL Concerto. **2**—Madrid, Spain. TV. Recital. **20**—VITORIA, Spain. Recital.

JUNE 21—LONDON, England. Recital.

AUGUST 9—SIENA, Italy. Recital. **30**—EDINBURGH FESTIVAL. Recital.

SEPTEMBER 1—EDINBURGH FESTIVAL. LONDON MOZART PLAYERS ORCHESTRA. Rudolph Kempe conducting. MOZART Concerto (with flute) **2**—LONDON, England. BBC. TV. Solos. **7**—LONDON, England. PROMENADE CONCERTS. ROYAL PHILHARMONIC ORCHESTRA. Basil Cameron conducting. HAENDEL & RODRIGO Concertos.

OCTOBER 2—BERLIN FESTIVAL. Recital. **3**—BERLIN, Germany. Radio recital. **13**—BILBAO, Spain. Recital. **24**—ESCHWEGE, Germany. Recital. **26-29**—BERLIN, Germany. RIAS ORCHESTRA. Ernst Marzerdorfer conducting. Recording BOIELDIEU & RODRIGO Concertos.

NOVEMBER 1 & 2—BREMERHAVEN, Germany. MUNICIPAL ORCHESTRA. Hubert Reichert conducting. HAENDEL & RAVEL. **2**—GERMANY. TV. Recital. **5**—SCHWERTE, Germany. Recital. **7**—HAMBURG, Germany. Radio Recital. **9**—STADE, Germany. Recital. **10**—GOTTINGEN, Germany. GOTTINGEN SYMPHONY. Bela Hollai conducting. HAENDEL & RAVEL. **11**—LAHR, Germany. Recital. **14**—MARSEILLE, France. Recital. **17**—AVIGNON, France. Recital. **20**—PARIS, France. Radio Recital. **27**—HELSINKI, Finland. MUNICIPAL ORCHESTRA. T. Hannikainen conducting. HAENDEL & PARISH-ALVARS Concertos. **30**—HELSINKI, Finland. Recital.

DECEMBER 2 — STOCKHOLM, Sweden. Radio Recital. **9**—ZURICH, Switzerland. Recital. **11**—LAUSANNE, Switzerland. TV. LAUSANNE CHAMBER ORCHESTRA. Dezardens conducting. DAMASE Concertino. **13**—ZURICH, Switzerland. RADIO ORCHESTRA. J. M. Auberson conducting. TAILLEFERRE Concertino. **14**—ZURICH, Switzerland. RADIO ORCHESTRA. J. M. Auberson conducting. PARISH-ALVARS Concerto. **15**—GENEVA, Switzerland. Recital. **17**—LYON, France. Recital.

RECORDS:

COUNTERPOINT; DECCA;

DEUTSCHEGRAMMOPHON; PERIOD.

ORCHESTRAL APPEARANCES

EUROPE

ATHENS STATE ORCHESTRA (JAN. 1960)
BADEN-BADEN KUR ORCHESTRA
BADEN-BADEN SWF ORCHESTRA
BARCELONA MUNICIPAL SYMPHONY
BARCELONA TEATRO LICEO ORCHESTRA
BERGEN "HARMONIEN" ORCHESTRA
BERLIN PHILHARMONIC
BERLIN RADIO ORCHESTRA (1959)
BIELEFELD MUNICIPAL SYMPHONY
BILBAO MUNICIPAL ORCHESTRA
BONN MUNICIPAL ORCHESTRA (1959)
BREMERHAVEN ORCHESTRA (1959)
BRUSSELS RADIO ORCHESTRA
COLOGNE CHAMBER ORCHESTRA
COPENHAGEN STATE RADIO SYMPHONY
FLENSBURG PHILHARMONIC (1959)
FRANCKFORT RADIO ORCHESTRA (1959)
GELSENKIRCHEN MUNICIPAL SYMPHONY
GENEVA SUISSE ROMANDE ORCHESTRA
GENOVA CARLO FELICE ORCHESTRA
GOTTEBORG SYMPHONY
GOTTINGEN SYMPHONY (1959)
HAMBURG NWDR SYMPHONY
HELSINKI MUNICIPAL ORCHESTRA (1959)
LAUSANNE CHAMBER ORCHESTRA (1959)
LONDON BBC ORCHESTRA
LONDON MOZART PLAYERS ORCHESTRA (1959)
LONDON ROYAL PHILHARMONIC (1959)
LUBECK SYMPHONY
MADRID CHAMBER ORCHESTRA
MADRID NATIONAL SYMPHONY (1959)
MADRID NATIONAL RADIO ORCHESTRA
MADRID PHILHARMONIC
MALMOE SYMPHONY
MUNICH PHILHARMONIC
NAPLES SCARLATTI ORCHESTRA
OSLO PHILHARMONIC
OSNABRUCK SYMPHONY
PADOVA SYMPHONY
REYKEVICK SYMPHONY
SALZBURG MOZARTEUM ORCHESTRA
SAN SEBASTIAN SYMPHONY
STOCKHOLM RADIO SYMPHONY
STRASBOURG FESTIVAL ORCHESTRA
TENERIFE SYMPHONY
TORINO RAI ORCHESTRA
TRIESTE PHILHARMONIC
VALENCIA CHAMBER ORCHESTRA
VENICE FESTIVAL ORCHESTRA
WIESBADEN MUNICIPAL ORCHESTRA
ZURICH RADIO ORCHESTRA (1959)

MIDDLE EAST

ISRAEL PHILHARMONIC ORCHESTRA (Jan. 1960)

LATIN AMERICA

AREQUIPA SYMPHONY
BARRANQUILLA SYMPHONY
BOGOTA NATIONAL SYMPHONY
BUENOS AIRES "AMIGOS DE LA MUSICA ORCHESTRA"
BUENOS AIRES NATIONAL SYMPHONY
BUENOS AIRES "RADIO EL MUNDO" ORCHESTRA
CARACAS NATIONAL SYMPHONY
CURACAO PHILHARMONIC
GUADALAJARA SYMPHONY
GUATEMALA NATIONAL SYMPHONY
LIMA NATIONAL SYMPHONY
MEXICO NATIONAL SYMPHONY
MEXICO PHILHARMONIC
MEXICO RADIO XEW ORCHESTRA
MEXICO TV XEW ORCHESTRA
MONTEVIDEO SODRE ORCHESTRA
QUITO NATIONAL SYMPHONY
SANTIAGO CHILE NATIONAL SYMPHONY
XALAPA SYMPHONY

U. S. A.—CANADA

BAKERSFIELD KERN PHILHARMONIC
BOSTON ZIMBLER SIMPHONIETTA
CEDAR RAPIDS ORCHESTRA (1959)
CORPUS CHRISTI ORCHESTRA (1959)
HONOLULU SYMPHONY
KNOXVILLE SYMPHONY
MIAMI UNIVERSITY SYMPHONY
NEW YORK LEWISOHN STADIUM ORCHESTRA
PHILADELPHIA ORCHESTRA
PHILADELPHIA ROBIN HOOD DELL ORCHESTRA
PITTSBURGH SYMPHONY
VANCOUVER, B.C. CBC CHAMBER ORCHESTRA

MUSIC FESTIVALS

BERLIN (1959)
BRUSSELS WORLD'S FAIR
EDINBURGH (1959)
GRANADA
LLANGOLLEN
SANTANDER
STRASBOURG
TUBINGEN
VENICE

PARIS—GRAND PRIX NATIONAL DU DISQUE (1959)

LONDON—HARRIET COHEN INTERNATIONAL MUSIC PRIZE (1959)

Zabaleta holds a master harp class at the Accademia Musicale Chigiana, Siena, Italy, from July to September

PERSONAL REPRESENTATIVE

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MAHLER—A PRESS PORTRAIT

(Continued from page 12)

How did Mahler's reorganized Philharmonic sound after his first official concert on Nov. 4, 1909, as music director? The general verdict of the press is more or less reflected in this review of Reginald de Koven, which appeared in the *World* on Nov. 5:

"In commenting on the work of the orchestra last night one must remember that as Rome was not built in a day, neither is a first rate symphony orchestra made in one series of nine rehearsals, even under such a master as Mahler. Truth to tell, I was somewhat disappointed in the orchestral material. The roster of the orchestra still contains many—too many, I heard some one say—of the members of the old organization, and the new blood, of which there is much and of good quality, has not as yet begun to circulate as freely as it will in time.

"At present the strings, except the celli, are somewhat rough and hard, though the new concertmaster, Mr. Spiering, showed distinct capacity, the trumpets were shrill and raucous, the horns often uncertain in pitch and quality and the heavy brass lacking in mellow sonority. The wood wind alone, with the possible exception of the first flute, was above reproach and was the first element of strength in the ensemble."

Mahler's reputation as an orchestra builder grew as the season progressed. Mr. de Koven could report on Feb. 19, 1910, in the *World:*

"On the whole I have not yet heard the Philharmonic Orchestra play so well; with such finished detail, varied color and mellow, compact sonority. Their playing for the first time gave me the definite impression of a real orchestral individuality that the Boston Symphony does—an individuality, be it said, largely reflecting Mahler's own.

Busoni Is Soloist

But a month earlier the *Post* on Jan. 7, 1910, was even more ecstatic.

"The Philharmonic audience at Carnegie Hall last night enjoyed the equivalent of what in the opera houses is called an all-star cast. One of the greatest of living pianists played with a conductor who has no superior anywhere, in other words, Ferruccio Busoni played with Gustav Mahler. .

"Equally stirring were the contributions to the program made by Mr. Mahler and his orchestra—Berlioz's 'Fantastic Symphony' and the final number, Wagner's 'Meistersinger' Prelude, which was rendered with superb fulness of tone and eloquent exposition of its glorious melodic and harmonic contents. The Berlioz symphony has been interpreted here by nearly every noted conductor of the time, but not one of them, not even Weingartner, who is a Berlioz specialist and apostle, succeeded in rousing a sober Philharmonic audience to such a state of frenzied excitement as he did with the fourth and fifth movements. . . .

"Mr. Mahler has worked a miracle —no other word seems strong enough to describe what he has done in two months in making his new organization the equivalent of the Boston Symphony Orchestra, if not its superior. No wonder the Mahlerites are growing so fast in numbers. . . . To hear him conduct the Berlioz symphony was like hearing Paderewski play a Liszt rhapsody. Everybody knows what that means."

Mahler as interpreter is reflected in the following excerpts. Perhaps most interesting is how his reading of Bruckner—a composer with whom Mahler is often and usually without logic coupled—was received.

On Beethoven's Second Symphony:

"Mahler evidently takes his Beethoven as the first great romantic composer, as his reading of the Second Symphony, which is often made rather dry and Haydnesque, was instinct with poetic sentiment and romance, graceful charm, and with the joy and gayety which illumines as with sunshine every bar of a work written at a time when its composer meditated suicide as an escape from the misery of his growing deafness." (Reginald de Koven, *World*, Nov. 20, 1909).

On Tchaikovsky's Sixth Symphony:

"I have heard a number of readings of this mighty work, of which Mahler's interested without satisfying me. It was powerfully dramatic, yet contained lucid and impressive passages and yet hardly realized the composer's subtle psychologic meaning. There was too much intellectuality and too little poetry; the emotion and passion was that of the mind rather than of a human soul. . . ." (Reginald de Koven, *World*, Jan. 22, 1910)

On Bruckner's Fourth Symphony:

"Bruckner's fourth symphony, called the 'Romantic' symphony, had not been heard in New York for many years . . . Yet last night's performance showed it to be considerably more worth rehearing than the symphonies of Bruckner that have been played here in recent years. . . .

"Some of this impression no doubt was due to the truly superb interpretation which the symphony received at the hands of Mr. Mahler—a performance that proclaimed even more unmistakably than they have proclaimed before the mastery and authority of the conductor. It showed his insight and entire sympathy with Bruckner's music, of which he is a chief exponent, and, as well, the fine skill of the orchestra, which is steadily gaining for itself the right to be called a virtuosos' organization. . . ." (*Times*, March 31, 1910)

Rugged Disputes

But Mahler's regime at the Philharmonic, as has already been stated, was not without its rugged disputes. The following notice in the *Press*, Nov. 14, 1909, must have had the same effect as putting a red flag in front of a bull.

"The new conductor of the Philharmonic Orchestra differs radically from other great musical leaders in his readings of Beethoven, and goes so far as to make changes in the orchestration. . . ."

After a performance of Beethoven's Sixth the *Times* had this to say on Jan. 15, 1910:

". . . In the representation of the thunderstorm he found it necessary to go a good way beyond Beethoven's own ideas, as he recorded them in his score, most notably in employing two pairs of kettle drums instead of one and in doubling of wind instruments such as he has made use of before. There was thus an attempt to rival the most modern instrumental effects of a description sort. Would it not have been better to let Beethoven paint his picture with his own colors, in his own mixtures and proportions, even though they are not so vivid, so brilliant, or so deeply shadowed as those that are in use to-day?"

But H. E. Krehbiel was much more violent. He seldom saw eye to eye with Mahler's interpretations. His praise was seldom without a damning qualification. Of Mahler's Beethoven Fifth he reported in the *Tribune* on Dec. 13, 1909:

"The applause which followed every movement of the symphony was loud enough and enduring enough to compel Mr. Mahler repeatedly to bow his acknowledgments. There was no question of its sincerity and that it had been evoked by a performance the power and eloquence of which made an elemental appeal which could not be resisted. . . . Except in a single instance, however, when an increase of sonority, which no doubt quickened the pulses of the listeners, was achieved by augmenting the instrumental apparatus as conceived by Beethoven, none of Mr. Mahler's amendments of the classic text seemed to accomplish enough to justify the liberties which he took. They were all the more deplorable because the general reading was free from eccentricity of tempo or nuance. . . . The first evidence of erraticism occurred in the famous cadenza, in the first movement.

"This Mr. Mahler phlebotomized by giving it to two oboes and beating time for each note—not in the expressive adagio called for by Beethoven, but in a rigid andante. Thus the rhapsodic utterance contemplated by the composer was turned into a mere connecting link between two parts of the movement. Into the cadence of the second subject of the third movement Mr. Mahler injected a bit of un-Beethoven color by changing the horn parts so that listeners familiar with their Wagner were startled by hearing something very like Hagen's call from 'Götterdämmerung' from the instruments which in the score simply sustain a harmony voice in octaves. In the finale Mr. Mahler several times doubled voices (bassoons with cellos) and transposed the piccolo part an octave higher. Here he secured sonority, which aided him in building up



a thrilling climax, but did not materially disturb Beethoven's color scheme. The question of the artistic righteousness of his act may be left to the decision of the musicians. Yesterday's audience accepted the result with gladness."

Mahler, if not the Philharmonic management, must have been amused at the controversy Krehbiel himself caused. The critic was program annotator for the orchestra, and at least one representative of the press, who was an enthusiastic Mahler admirer, was not to let Krehbiel's position pass without notice. The following appeared in the *Musical Courier* on Dec. 1, 1909, and was signed "By the Editor".

"The 'Notes on the Program' were more interesting than usual because of their sublime absurdities. All that had sense was either quoted . . . or taken from the handy musical reference books to be found everywhere. . . . I ask, as a duty to musical propriety and progress, if the time has not come to put an end to these useless 'notes', substituting for them, if they really are requisite for people of taste or culture, original notes by men of musical knowledge. . . . Besides, it is in the worst of bad taste to hire the services of a critic of a daily paper, whose duty it is to criticize in such a paper the very performances of the society. It has all the color of a bribe. . . . Furthermore, it is an injustice to the *Tribune* itself. No one with an iota of ordinary sense will value the criticisms of the *Tribune* on the Philharmonic concerts or on Mr. Mahler's conducting, knowing that the person who writes these also writes for that society its 'Notes on the Program'."

There are legends of how Mahler treated the musicians who performed under him. He was hated and admired, respected and disdained. The stories did not always reach the press, but one incident made all the New York papers. Here is the most colorful report, if not necessarily the most truthful. It appeared in the *Press* on Jan. 31, 1910:

"Gustav Mahler, conductor of the Philharmonic Society, and Josef Weiss, a pianist engaged to play at yesterday's matinee in Carnegie Hall, had something more than a musical tiff at the final rehearsal for the concert on Saturday last. That was why the society's former concertmaster, Richard Arnold, calmly and deliberately announced to a very respectable Sunday afternoon audience that owing to the sudden indisposition of Weiss his place would be taken at a few hours' notice by Paolo Gallico, a well known New York pianist.

Case of Musical Petulance

"Indisposition often cloaks interesting facts. Inquiry revealed that Weiss's malady had been grossly exaggerated. He was suffering from nothing, it seems, but a case of musical petulance, caused by excess of genius. His fingers, his arms—in fact, all the physical factors required in playing the piano—were perfectly intact, though his temper, owing to a clash with Mahler, had been somewhat ruffled.

"One person who professed to know the true story said the pianist threw his music at Mahler's head when the conductor had given him a little 'calling down', and then, with chest out-thrown, strode out of the room. Members of the orchestra, however, denied emphatically that vivid version. They asserted Weiss had only flung the music on the piano, so that it fell to the floor, and then picking up his overcoat, had made a rapid exit. If the pianist actually had propelled the music of Schumann's concerto, for that was the work played, toward the head of the Herr Director, said the other musicians, half a dozen able-bodied fiddlers surely would have picked up Herr Weiss and evicted him forcibly from the room. . . .

"Proceedings on Saturday began propitiously. Judged from his playing, Weiss seemed to have his feelings in better control than previously. The first movement of the concerto went off brilliantly, as befits a pupil of Liszt, a musician and a gentleman. But between the first and second movements Mahler had a talk with Richard Arnold concerning a point that concerned him and the orchestra, and as the pause grew longer and longer Weiss's dignity began to swell. Had he come to sit idly while the conductor was talking with the manager of the orchestra? Of course not! . . .

"Mahler took up his baton again. He started the orchestra somewhere in the last measure of the first movement to get up steam. Finally, band and player were well on in the second movement. But Weiss's equanimity had been upset and could not be calmed. His interpretative ideas differed from Mahler's. Spats occurred between the conductor and the pianist.

(Continued on page 166)



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MAHLER—A PRESS PORTRAIT

(Continued from page 164)
Weiss's temper grew more and more heated.

" 'I play that passage in this way,' he told Mahler. 'Go on according to your own ideas,' said the conductor, 'and I will follow.' But Weiss, feeling the irresistible call of genius, not only found fault with Mahler's accompaniments, but criticized his performance of certain orchestra tuttis.

"Mahler's patience then gave way, for he, too, is a man of nerves. Suddenly his dignity asserted itself, and, turning upon Weiss, he told him to remember to whom he was talking. For a moment things were red hot. Then came the rapid movement of the pianist, which sent the music flying. Up he got, infuriated.

" 'So was ist mir noch nie vorgefallen,' ('Never have I had such an experience!') he roared, and forthwith took short leave.

"A rustle of excitement fluttered through the orchestra. Then came a moment of silence. Mahler, pale, his eyebrows knit, scowled into the orchestra score of the concerto and fingered his chin. Then, looking up with a quick flash of eyes over the crowd of musicians who were waiting for a sign from their leader, he spoke these momentous words:

" 'A great pianist, a great pianist, but—' and Mahler made a meaning gesture. That brought the episode of Weiss to a conclusion and the orchestra went about attending to other duties.

"Richard Arnold, however, had to hustle around to find another player for the Schumann concerto. Yolanda Mero, another Hungarian, was decided upon, and she accepted. But, alas! on Sunday morning at 10, while taking a preliminary practice spin over her notes, the buxom virtuosa sprained a tendon in her arm. The telephones then were kept busy for a while and at 12 o'clock exactly Paolo Gallico accepted the call for a substitute, though he had not looked at Schumann's music for months. . . ."

Reactions Have Not Changed

Mahler to us today does not concern us mainly as a conductor. It is Mahler the composer—on the one hundredth anniversary of his birth—who is being celebrated. The New York reviews of the First and Fourth Symphonies, and the "Kindertotenlieder" could not be considered enthusiastic. Significantly, the reports reflect what is often written about Mahler today.

On the First Symphony:

"If Mr. Gustav Mahler were not the conductor of the Philharmonic Society, and if his programs and performances were not significant of a tendency which has been foreign to concerts of that organization during the two generations in which it has cultivated high class music, the production of his symphony, which was played at Carnegie Hall on Thursday evening and yesterday afternoon, could be disposed of with very few words indeed. . . . His symphony cannot, therefore, be as summarily dismissed as we are inclined to think that it ought to be. The circumstances accompanying its production raise questions much larger than those invited by the composition itself. When the symphony was composed, or at least when it was first performed, and for a long time thereafter, Mr. Mahler was a confessed writer of that kind of instrumental music, which, because its significance, if not its beauty, depends upon its association with scenes or incidents which have found or can find expression through another art, is called programmatic. He still belongs to the illustrative school, though he has entered a protest not only against all official analyses of his works on the programs of his concerts, but against descriptive titles in general and against the custom which musicians have followed since the composition of descriptive music began centuries, nay millenniums, ago, of indicating the progress and sequence of thoughts or emotions which promoted the composition. . . .

"Mr. Mahler is a composer of program music, and his Symphony in D is of that class. The fact does not save it from criticism, but if it were not so the condemnation which would have to be meted out to it would be swift, summary and, for the sake of the art, vigorous. . . .

"It will be observed that New York's music lovers have heard enough of Mr. Mahler's symphonies to know their qualities, both as programmatic and absolute music. The impression made on the writer at the first performance, and confirmed at the subsequent performances, was that Mr. Mahler is by instinct a naive though unoriginal melodist, who, had he not been drawn into the latter-day swirl by a desire to exploit new colors, new harmonies and new notions about form, would have become a true symphonist. There is no reason why he should be a prophet of the ugly, as he discloses himself in the last movement of the Symphony in D. He makes that plain in this very movement by interrupting a painfully cacophonous din with an episode built on a melody which is exquisitely lovely and profoundly moving.

"The symphony has no justification without a program. . . ." (H. E. Krehbiel, *World*, Dec. 18, 1909)

"Not a Symphony at All"

"Were Mr. Mahler's fame as a symphonist to rest on this symphony it would not, I think be abiding. . . .

"Quite unlike the Second Symphony, which grapples with the transcendental and aims to express the inexpressible in music, this First Symphony—which strictly speaking is not a symphony at all, but rather an orchestral suite—is so graphically descriptive and pictorial that one feels strongly the lack of the definite program which Mr. Mahler failed to supply in order to follow the story told in the music intelligently." (Reginald de Koven, *World*, Dec. 18, 1909)

"The fourth movement, as already intimated, is more perplexing than its forerunners. One feels that there is going to be difficulties when he sees the several drummers and the cymbal player girding themselves for the struggle. Nor is the expectant hearer disappointed. The movement is complex in its structure, and it seems to mean much that might have been happily explained had not the composer laid the ban of silence on the program annotator. . . ." (*Sun*, Dec. 16, 1909)

On the "Kindertotenlieder":

"Dr. Wuellner, who was in good voice, bordered upon the theatrical in his rendition of the Mahler cycle of 'Death Songs,' yet he could not elevate them out of an atmosphere of extreme morbidness and wretched gloom, and the instrumentation but heightened the disagreeable effect of the pervertive lyrics." (Plummer, *Call*, Jan. 30, 1910)

". . . and a group of five 'Children's Death Songs,' by Mr. Mahler, the latter enjoying their initial hearing in this city. On the fly leaf of his score the composer has placed the information that the five songs are conceived as a unit and that their continuity at a performance should be preserved by the prohibition of any such interruption as applause. The cycle thus assumes the character of a miniature symphonic poem. Mr. Mahler has shown skill and a degree of ingenuity in his work, but as in the songs of Wolf, there is a lack of original melody, a deficiency for which even the use of practically the entire ultra-modern orchestral apparatus—except the tubas—cannot atone. The concluding number 'In diesem Wetter,' with its uncanny storm effects, and its peculiar and beautiful coloring, is the best of the five. The melody of the fourth suggests Liszt's 'Les Préludes.' " (*Post*, Jan. 27, 1910)

"Atmosphere of Gloom"

"If the Mahler songs had not spread an atmosphere of gloom over the occasion they would not have served their purpose. They are weighted with grief of such poignant sincerity that one must conclude that they have an autobiographic significance. We have not heard any music by Mr. Mahler which has so individual a note, or which is so calculated to stir up the imagination and the emotions. . . ." (H. E. Krehbiel, *Tribune*, Jan. 27, 1910)

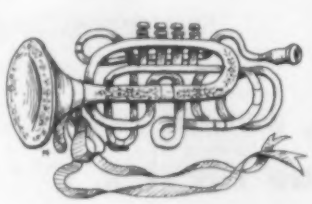
On the Fourth Symphony:

"What, in all sincerity, can be said of this symphony? What can be said of musical qualities where none can be detected, and why should one go into detail concerning the orchestral mask, when there is nothing behind it? With the most sincere search it seems impossible to find anything in this symphony, except a series of unrelated orchestral effects, fairly clever as far as a knowledge of the instruments goes, but wholly superficial, and which have nothing whatsoever to offer the music-hungry spirit.

"The themes of folk character seem dehumanized, mere dry imitations of similar themes of a previous epoch. Nowhere does a creative force seize upon the current of the work and expand it with emotional exaltation. There is abundance of orchestral cleverness throughout the work, but it seems all spent to no purpose, as the hearer is left unmoved.

"Mme. Alten sang the last movement excellently, and left nothing undone to make the most of it. The movement, however, made no memorable impression except for a droll orchestral effect representing the bellowing of the slaughtered ox. Mme. Alten received flowers, and with the composer was recalled a number of times after the symphony.

"The first notes of 'Ein Heldenleben,' following the symphony, fell like drops of water upon the thirsting desert. Mr. Mahler gave a magnificent reading of this great Strauss autobiography, which has at last become nearly as lucid to audiences as the 'Tannhäuser' overture." (Arthur Farwell, MUSICAL AMERICA, Jan. 28, 1911)



Aside from commenting on Mahler the orchestra-builder, the interpreter, the composer—the New York papers reported on the composer's tastes and his ideas on the art he served. Perhaps for posterity these will be the press's most valuable contribution.

On orchestras and conducting:

" 'The best orchestra in the world to-day,' continued Mr. Mahler, 'is, to my mind, that of Vienna. Munich, Dresden, Berlin and Paris have splendid organizations, but that of Vienna attained under Hans Richter a perfection that I know of nowhere else. My ambition is to make the Philharmonic performances as perfect as those of Vienna.' " (MUSICAL AMERICA)

"To those who have attended the concerts of the Philharmonic Orchestra, or who have been present at one of the performances of 'Pique Dame' at the Metropolitan Opera House, the figure of Gustav Mahler must have come to be the symbol of concentrated nervous energy. No one who has ever seen him at his position in the conductor's stand can forget his fine dome-shaped head, his crown of black hair slightly lined with gray, every strand of which, erect, self-supporting, appears charged with the full force of the energy that animates the man himself. Whether conducting a rehearsal of his orchestra, or in command of the ensemble of a Wagner opera performance, there can be no doubt as to who is absolute master both over the musicians and over the prima donnas on the stage. Gustav Mahler realizes that one mind, one spirit, must animate a performance, that a great work of art can be adequately expressed only by the complete unity of the exponent parts.

"Yet what Mr. Mahler says regarding his conception of the place of a conductor may well be pondered on by those who confuse tyranny with authority.

Must Have Broad Sympathies

" 'Of course,' he says, 'the conductor must always be the master mind of any performance, but he must always realize that he is only part of a great whole. In opera especially various singers have various peculiarities. A conductor must realize this, and when he finds that it is impossible for an artist to do something in the desired way he must find some other way in which the artist can do it. In other words, the conductor must be a man of broad sympathies, he must be able to look beyond his own personality and realize that we live in a world of limitations.

" 'A conductor's baton is not a club with which to chastise singers, but rather a wand to lead them in the proper paths. Of course, there are singers who are stubborn and arrogant, and when such a singer refuses to listen to reason the conductor then must insist upon obedience. But such singers are not as common as they used to be, and as a rule a conductor can get his way merely by using a little tact.' " (*Tribune*, April 3, 1910)

On composers:

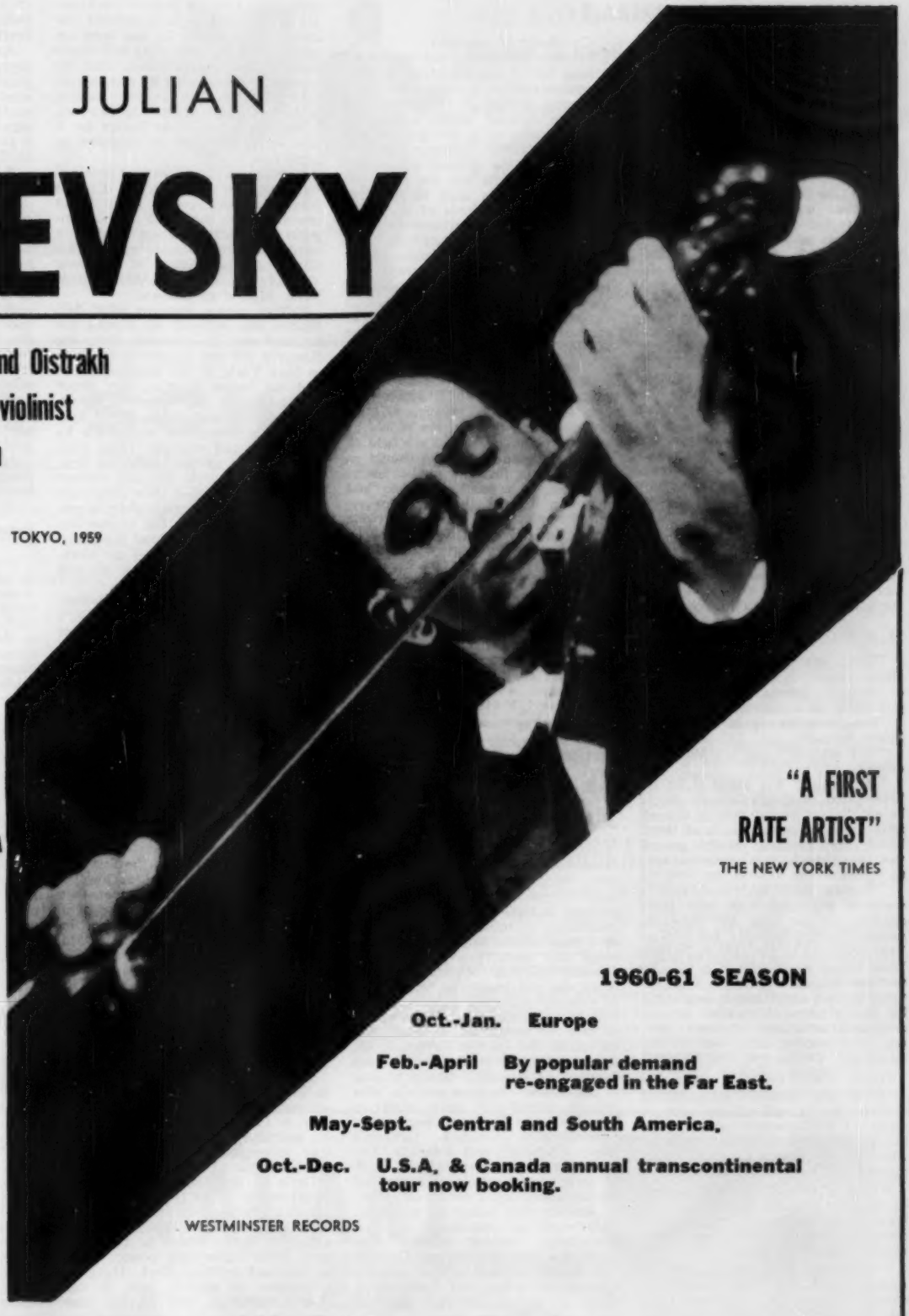
" 'I am absolutely opposed to dogma in criticism,' he said. 'You cannot limit anything absolutely. The radical of today is the conservative of tomorrow. What really counts is genuine self-expression. It is this that interests me. If a man writes a composition that is sincere, no matter if it breaks the old rules, that man must be admired.'

"In this connection Mr. Mahler shows little patience with those who call much modern music, notably that of Richard Strauss, decadent.

" 'How can we tell what is decadent?' he said, rather heatedly. 'When

(Continued on page 168)

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MAHLER—A PRESS PORTRAIT

(Continued from page 166)

a man produces something new, something that surprises the conservatives, it is immediately branded as decadent. I admire Strauss, I admire Debussy. They have done something original. Fifty years from now perhaps we can tell whether or not they are decadent. But we are too near to them to tell now.

"'In the case of Mozart or of Beethoven we see the whole field; they are far enough away for us to judge them as a whole and in an unbiased manner. But when our contemporaries produce something original we are not able to get the right perspective. We pick out solitary spots that seem to us flaws, without realizing that if we were able to see the whole work these flaws might disappear.

"'After all, what a transitory world we live in! How true is the saying of the Greeks, "Everything flows." A work of art, the name of a musician, may last one, fifty, or five hundred years; what matter? Nothing is immortal, and the critic should be enough of a philospher to realize this. Dogmatic standards must crumble like everything else.'" (*Tribune*, April 3, 1910)

On Wagner:

"There was nearly always a sort of mystery about his [Mahler's] musical tastes. Last year, for instance, he directed 'Le Nozze di Figaro', 'Fidelio', the year before 'Don Giovanni'.

Musical Tastes Eclectic

"These are what might be called classic operas as opposed to modern or romantic operas. So Mahler was put down as a classicist. . .

"But yesterday as he sat in the Savoy he said:

"'My musical tastes are absolutely eclectic.'

"Mr. Mahler was asked if he believed that Wagner's operas should be cut. 'Never on grounds of the relative value of certain parts of them. Never, for instance, on the ground that this or that scene seems too long to you or to me.

"'I may think such and such a scene is too long. You may think another one too long. But these are purely arbitrary opinions. But in New York you have to cut. Opera in New York begins practically at 8:30. To perform Wagner's operas in their entirety in such conditions is impossible for purely physical reasons. Singers, orchestral musicians, audiences cannot keep awake until two in the morning.'" (*Telegraph*, Oct. 2, 1909)

On the love of music:

"It is Mr. Mahler's intention—if matters are propitious—to give a series of Philharmonic concerts for the people—for those in particular who find the present prices for seats prohibitive.

"'Love of music,' says Mr. Mahler, 'is not confined to any class. It is born in people. But a duck will not show his aquatic tendencies unless water is placed for them.

"'There are thousand upon thousand of people in this world—for music is an instinct—who never have the opportunity of enjoying an art for which nature has endowed them. There are many musicians—or people earning their livelihood by means of the knowledge of music—who are inferior in taste and real musical appreciation, to others, who have had no training and discipline in music of any kind. It is to the last, whose position is pathetic, that I would suggest the Philharmonic should bring its music.'" (*Telegraph*, Oct. 2, 1909)

On choice of repertory:

"Gustav Mahler has not announced a long list of novelties for the Philharmonic Society's repertory. . . . Evidently Mahler is content to fall back on familiar works, relying on the attraction of a reorganized and greatly improved orchestra and his own remarkable musical personality . . . Although he had the power of choosing his own men he has had no practical experience of how they will respond as one instrumental body. Therefore it is not surprising that during his first season Mahler should want to school his orchestra in interpreting familiar music according to his own exacting ideas rather than experiment with works strange to the ears of the players as well as the auditors." (*Press*, Oct. 12, 1909)

"His aim from the time he had been conductor of the Vienna Opera, said Mahler, always had been to educate the public, his singers and his orchestra, and that purpose would be adhered to in the New York field of symphony conducting. If it should be made evident that the public desires and can understand novelties, and they can be had, the conductor asserted emphatically, he would provide them. But only such novelties as he deemed musically worthy, he added, will be played." (*Press*, Oct. 21, 1909)

Mahler was unable to complete his second and final season with the Philharmonic. His health, never in his final years strong, gave way, and he collapsed after the concert of Feb. 21, 1911. He returned to Europe and this bitter commentary was reported in MUSICAL AMERICA in an article dated May 5, 1911:

"Paris, May 5.—Gustav Mahler, the composer and former conductor of the Philharmonic Society of New York, is desperately ill at a sanitarium at Neuilly, near the Bois de Boulogne. He is suffering from a nervous disorder which, it is said, has been aggravated by his differences with members of the Philharmonic, and his trouble is complicated by angina pectoris. His life seems in grave danger, and it is said that, even if he recovers, it will be a long time before he is able to resume work as composer or conductor.

"According to information obtained by the New York critic, Charles Henry Meltzer, now in Paris, in an interview with the wife of the composer, the latter's illness is directly attributable to his unfortunate relations with the backers of the New York organization. Mr. Meltzer quotes Mme. Mahler as follows:

"'You cannot imagine what Mr. Mahler has suffered. In Vienna my husband was all powerful. Even the Emperor did not dictate to him, but in New York, to his amazement, he had ten ladies ordering him about like a puppet. He hoped, however, by hard work and success to rid himself of his tormentors. Meanwhile he lost health and strength. Then, after an excursion to Springfield, he contracted angina. At his last concert in New York, rather than disappoint the public, he conducted when he was in high fever. Now the angina has been complicated by blood poisoning. My husband cannot read or work. Heaven only knows how it all will end.'

"Leading members of the Philharmonic Society deny that Mr. Mahler's illness is the result of his relations with that organization, insisting that those relations were always agreeable, and that the illness of the conductor came about through his extreme nervousness."

Whatever was the cause of the breakdown, it was all to end soon, as Alma Mahler suspected. He died on May 18,1911, in Vienna.

A CENTURY OF AMERICAN PIANISTS

(Continued from page 28)

from the concert stage, Miss Spencer gave two piano recitals—one in 1946 and one in 1947—that will long be remembered by those who heard them as remarkable demonstrations of mind and memory overcoming the physical handicap of total deafness. Since she was unable to hear a note of what she was playing, Miss Spencer had to rely entirely on her memory of how the music should sound and its tactile feel on the keyboard, or, as the program note stated, it was "entirely an inner and mental process of expression". In these recitals, Miss Spencer played such taxing works as the Schumann Fantasia, Beethoven's "Appasionata" Sonata, Debussy's "Feux d'Artifice", and Albéniz's "Triana". She played them with a depth of feeling, a virtuosic command of the keyboard, and a wealth of pianistic nuances that belied her affliction.

Although she was not a pupil of Leschetizky, having studied with Bauer and Busoni, Augusta Cottlow was another of our women pianists who enjoyed a long and distinguished career on the concert stage. Born in Shelbyville, Ill., on April 2, 1878, "Gussie" Cottlow was our most celebrated *Wunderkind* during the 1890s. She made her New York debut under the baton of Anton Seidl at the age of 13. Following her debut as a mature artist with the Berlin Philharmonic, Busoni himself conducting, she was the featured soloist at the Worcester Festival in 1900, marking her return to this country after her studies abroad. Known as a poetess of the piano, Miss Cottlow was the first and foremost exponent of MacDowell's music. After a brilliant career that lasted for more than a quarter of a century, she retired to her home in White Plains, N. Y., where she passed away in April 1954.

The early decades of this century also saw the rise to prominence of such American pupils of Leschetizky as Ernest Schelling, Edwin Hughes, Arthur Shattuck, John Powell, Richard Buhlig, Thuel Burnham, and Michael Zadora.

Zadora was perhaps better known in Europe than he was in this country, although he was born in New York City in 1882 and died here in 1946. He had also studied with Busoni and was recognized, along with Egon Petri, as one of the foremost interpreter's of that master's much-neglected music. From 1910 to 1912, he taught at the Institute of Musical Art (now the Juilliard School). Later, he settled in Berlin where he remained until Hitler came into power, when he returned to New York. He gave a number of recitals here in the 1940s. Although his playing was somewhat erratic, he possessed a formidable technique and was a fine Liszt player, particularly of the "elfish" Liszt of shimmering pianissimos and gossamer-like cadenzas.

Richard Buhlig (1880-1952) toured this country repeatedly and also taught in Berlin for a number of years. He made his formal debut there in 1901 and his American debut in Baltimore in 1907. He too taught at the Institute of Musical Art in 1918. At the height of his career, Buhlig was a noted Brahms and Beethoven specialist.

Arthur Shattuck (1881-1951) enjoyed an enviable reputation as a pianist until illness cut his career short in the early 1920s. A fellow student once described him as the pianist with "the amiable dignity of a Don and the polished manners of an English curate".

Both as pianist and composer, John Powell must be numbered among our most distinguished musicians. As a pianist, he was, in the words of the late Olin Downes, a thoughtful and noble-minded artist. As a composer, he was the first, after Gottschalk, to capture the flavor of his native South in such works as the "Negro Rhapsody", "Natchez-on-the-Hill", the piano suites "In the South" and "At the Fair", and in his sensitive arrangements for piano of such southern folk melodies of Anglo-Saxon origin as "Pretty Sally", "Green Willow" and "Jockie to the Fair". In addition, Powell composed many works in all the large forms—a whole gold mine of music, in fact, just waiting for some enterprising young prospector to dig it out and get it heard.

Descendant of Court Musician

Powell was born in Richmond, Va., on Sept. 6, 1882. His mother was a descendant of Nicholas Lanier, a court musician to Charles I of England. Powell began his concert career in Berlin in 1908 and toured Europe extensively before returning to this country in 1912. On Nov. 1, 1938, he celebrated the 25th anniversary of his American debut with a recital in Carnegie Hall that drew a large, discriminating and appreciative audience. The proceeds of this recital, his last in New York, I believe, were used by him to purchase and donate to the University of Virginia a collection of Thomas Jefferson's letters. Since his retirement, Mr. Powell has occupied himself with the folklore of Virginia and the affairs of the University.

From 1904 to 1919, the years he was most active on the concert stage, Ernest Schelling was our top-ranking pianist. Piano-playing seemed as natural to him as breathing. Born on July 26, 1876, in Belvedere, N. J., of Swiss parentage, Schelling made his first appearance as a pianist at the age of four. At eight, he became a pupil in Paris of Mathias, who had studied with Chopin. In Paris he also met and played for Anton Rubinstein and was the darling prodigy of the Parisian drawing rooms. At ten, he was placed in the hands of Leschetizky. In Vienna, he met and played for Brahms, who threw his arms around the lad, kissed him, and turned to his father and said:

"What this boy needs is more oatmeal, more fresh air!"

During these years, Schelling played for all the crowned heads of Europe and worked like a Trojan. At 16, with hands crippled with neuritis, he returned to the United States. Giving up all thoughts of a concert career, he entered the University of Pennsylvania and for the next four years supported himself by giving piano lessons and playing the organ. By the time he was 20, his hands had regained their former supoleness and, hearing Paderewski in Philadelphia, he was fired with the old ambition.

After four years of study with Paderewski at Morges, Switzerland, and a tour of Europe in 1903, he returned in 1904 and played 186 concerts in this country in the next 18 months. That tour established his

(Continued on page 170)

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William Flannigan, N. Y. Herald Tribune

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The New York Times
December 8, 1957

RECITAL OFFERED BY MISS RUVINSKA

Pianist's Zest Carries Her Through Handel Suite to Capriccio by Dohnanyi

By EDWARD DOWNES

Probably the most enjoyable thing about Paulina Ruvinska's piano recital late yesterday afternoon in Carnegie Recital Hall was the zest with which she played.

Such enjoyment is contagious and it communicated itself to the audience—from the Handel D minor Suite—with which she began through the Dohnanyi F minor Capriccio.

A certain recklessness seemed characteristic of Miss Ruvinska's playing and this may have helped her achieve the broad line and the rythmic vitality that were so welcome in her performance.

This is not to imply that Miss Ruvinska lacks excellent technical equipment, but only that she does not allow a preoccupation with it to hamper her musical impulses. In the Scherzo of the Beethoven she achieved that rare fusion of delicate technical control and musical spontaneity that makes performance and the composer's thought seem one.

NEW YORK Herald Tribune
NOVEMBER 16, 1959

Amalia Catalani In Soprano Recital

Amalia Catalini, soprano, sang a program of songs and arias at the Carnegie Recital Hall Saturday evening...

Miss Catalini has nothing whatever to worry about where native vocal endowment is concerned.,. This reviewer is willing to state that Miss Catalini's voice is big, opulent and sonorous throughout a wide range...

Miss Catalini's temperament and vocal equipment are quite probably material for opera.

AMALIA CATALANI

SOPRANO

Winner, of Ditson Scholarship (Columbia University)
Winner, of Metropolitan Opera Kathryn Long Scholarship

APPEARANCES: Composers' Group of New York, Schola Cantorum, American Music Festival (WNYC), Empire State Music Festival, New York City Opera.

Performed lead in first U. S. performance of Smetana's opera, "The Two Widows."

Rep.: Norman J. Seaman, 516 Fifth Ave., New York 36, N. Y. YUkon 6-9178



AMERICAN PIANISTS

(Continued from page 168)

reputation as one of the major pianists of the day, and he remained such, though he appeared less and less frequently as a pianist after an automobile accident in Switzerland in 1919, until his death on Dec. 8, 1939. At his last Carnegie Hall recital, on Jan. 3, 1938, Schelling played with all the youthful fire, freshness, and passionate lyricism that had characterized his playing in his heyday as a pianist.

It was largely through Schelling's untiring efforts before World War I that the music of Granados became known in this country. In 1924, he became conductor of the New York Philharmonic's then newly organized Children's Concerts. From 1936 to 1938, he was the regular conductor of the Baltimore Symphony. Schelling, too, composed many works, the best known of which are his sardonic satire on war, "The Victory Ball", and his Fantasy for Piano and Orchestra, "Impressions from an Artist's Life".

In the course of a long and active career as concert pianist, teacher, editor, lecturer and musical journalist, no one has worked harder or more indefatigably in the cause of American music and the American musician, without being in the least bit chauvinistic, than the dean of American pianists, Edwin Hughes. When it comes to matters pianistic, he is a veritable fount of knowledge.

Study with Leschetizky

A native of Washington, D. C., Mr. Hughes studied with Joseffy before he went to Berlin to study with Busoni, accompanied by a letter of introduction from Joseffy. But, by one of those odd accidents of fate, he became a pupil of Leschetizky instead. Arriving in Berlin, he discovered that Busoni was nowhere to be found. Not wishing to waste time, he decided to go to Vienna and investigate the possibility of study with Leschetizky, although, he confesses now, he had some youthful prejudices against that master.

Having been accepted as a pupil, he found, after a few lessons, that Leschetizky was "his man". Subsequently, he, too, became Leschetizky's assistant. Later, Mr. Hughes opened a studio in Munich and remained there until 1916, when he returned to this country, not without some difficulty, and settled in New York.

On ANTA Panel

For six years, Mr. Hughes was editor-in-chief of piano music for G. Schirmer, who also published his stunning concert paraphrase on the Strauss "Wiener Blut" Waltzes. In 1958 he was awarded the Henry Hadley Medal for distinguished service to American music. He is a member of the Music Panel of the American National Theatre and Academy, which recommends to the State Department artists and organizations for government aid in foreign tours.

During his active years on the concert stage, from 1916 until well into the 1930s, Mr. Hughes always made it a point to feature works by American composers on his programs. He has premiered many such by Fanny Dillon, Henry Cowell, Homer Grunn, and David Guion. This was true, too, of the many two-piano recitals he has given with his wife, Jewell Bethany Hughes.

The late Olga Samaroff-Stokowski was another American pianist who left an indelible impress on the musical life of this country. Born Lucy Hickenlooper in San Antonio, Texas, on Aug. 8, 1882, of Dutch ancestry, Miss Samaroff was the first American girl to win a scholarship at the Paris Conservatory, where she studied piano with Marmontel. Later, she studied in Berlin with Ernst Jedliczka and Ernest Hutcheson.

It was just before she made her debut with the New York Symphony, under Walter Damrosch, on Jan. 16, 1905, that Miss Hickenlooper, at the insistence of Henry Wolfsohn, the leading New York concert manager of the day, became Olga Samaroff. "It is hard enough at best". Wolfsohn told her, "for a woman to make a successful pianistic career. With a name like that it is impossible!"

Until she injured her arm in a fall in 1925, Miss Samaroff remained one of the leading pianists of her generation. In 1911, she became the wife of Leopold Stokowski, who had just taken over the conductorship of the Philadelphia Orchestra. Following her retirement from the concert stage, Miss Samaroff was for two seasons the music critic for the *New York Evening Post*. She organized the Layman's Music Course Classes and was one of the founders of the Schubert Memorial.

But it was as a teacher at the Juilliard School of Music and the Philadelphia Conservatory of Music that Miss Samaroff made her greatest contribution to the musical life of this country. At the time of her death, May 17, 1948, a whole brood of budding geniuses she had "mothered" had made names for themselves as up-and-coming pianists. Among them, to name a few who come to mind at the moment, are Eugene List, the late William Kapell, Joseph Battista, and Rosalyn Tureck.

In her autobiography, "An American Musician's Story", which was published in 1939, Miss Samaroff-Stokowski gives an excellent chronicle of the changing musical times. She was the first American pianist to play all the Beethoven sonatas in a series of recitals. For a number of years, she was also the only American pianist represented on Victor Red Seal records.

No chronicle of American pianists would be complete without some mention of the unique George Copeland. Boston-born, and of Spanish ancestry on his mother's side, Copeland has been second to none for more than 50 years as an interpreter of Debussy's music and the works of Spanish composers. He was one of the first to play Debussy's music in this country.

An improviser by nature, he is no stickler for accuracy. Believing that the spirit of the music is more important than the letter, he has not hesitated to doctor up a piece when doing so would make that piece more expressive or more pianistically effective. If that is considered a crime, let it be said that few living pianists can make a piano "sound" as he did or bring the music they play more colorfully to life.

He has been wise enough, too, to confine his playing to music for which he has an especial affinity. "Too much Beethoven", he once said in an interview for MUSICAL AMERICA, "never did anybody any good. I don't want to convey any message. I play what I like the way I like it, and the audience generally likes it too. And I don't give a whoop about leaving the world a better place when I die." Maybe Mr. Copeland has changed his philosophy since those words were uttered 30 years ago, but his piano-playing at his 50th Anniversary Recital in Carnegie Hall in 1957 was still as magical as ever.

Beginning with the 1930s American pianists come so thick and fast on the scene that only two who have made a singular contribution can be mentioned here. The careers of most, too, are familiar enough not to need detailed comment.

Of these, John Kirkpatrick perhaps has made the most significant contribution by his pioneer efforts on behalf of some much-neglected American music, old and new. The 65-year-old Charles Ives was hardly more than a name to most musicians when Kirkpatrick gave the first performance in its entirety—he had previously programmed movements from the work—of the "Concord" Sonata in New York on Jan. 1, 1939. Kirkpatrick is reputed to have studied the work for ten years before he attempted to play it in public. The impact of that performance on those who heard it was, to use the vernacular, "terrific".

To Kirkpatrick, too, belongs the major credit for the revival of interest in Gottschalk's music, which he began featuring on his programs as long ago as 1936, along with some of the neglected piano pieces by Stephen Foster. Kirkpatrick has also premiered, or featured, in all-American recitals the works of such diverse composers as Arthur Farwell, Ross Lee Finney, Carl Ruggles, Roger Sessions, Robert Palmer, Hunter Johnson, Theodore Chanler, and Roy Harris.

The Philadelphia pianist, Jeanne Behrend, is another who deserves credit for her unflagging efforts on behalf of American music by composers of the past as well as the present. In her lecture-recitals, "A Musical Tour Through Latin America", "The Two Flowerings of New England", and "The Life and Times of Louis Moreau Gottschalk, As Seen Through His Music and His Journal", Miss Behrend covers the field from colonial times to the present.

America, as we have seen, has produced more than her fair share of great pianists in the past. Seasoned veterans of today compare favorably with the great pianists of all time from anywhere. Many of the younger pianists who are only now coming to the fore, are destined to play greater roles in the coming decades. Competition will be keener, but being an American will never again be a handicap. In fact, it's more apt to be an asset. We have come a long way in one hundred years.

ALASKA—MUSIC IN THE 49TH STATE

(Continued from page 14)

lakes and rivers that run abundantly through these peninsulas and islands. The towns are inevitably situated in the most picturesque locations at the foot of the mountains and the edge of the water, presenting overwhelming beauty in any direction you might wish to turn. As you travel further north and west you encounter majestic snow-covered mountains—very similar to those of the Scandinavian countries—which change colors every minute of the day.

"The towns are as unique and varied as the scenery, but contrary to what we had imagined or expected, all necessities and comforts are generally available. It was really not necessary for us to bring extra toothpaste, aspirin and shoelaces all the way from New York. There are restaurants, night clubs, diners, bars, supper clubs, shopping centers, hotels, hospitals and a variety of auditoriums for performances ranging from the local high school gym to luxurious halls. There are culinary thrills galore. My favorite meat was caribou; Weisman went wild over the fresh salmon; Schoen couldn't have enough elk-steak; and Klein's favorite repast was moose in champagne. None of us had any bear or porcupine but we all agreed that the squaw candy was delicious.

"Above all, however, it is the Alaskans themselves that made this trip the warm human experience it was. These pioneers, some of them residents as long as 50 years, others more recent settlers, exude a charm, a relaxation and personal versatility that is hard to match or beat. Everywhere we went we were met at the airport, chauffered either individually or together wherever we wanted to go, entertained graciously, toasted at every opportunity, and welcomed in every family. People would gather to hear our rehearsals, which were held anywhere from school basements to hotel lobbies.

"Children's concerts swarmed with first-graders to high school students. One of our most memorable performances was for an audience of northwest Indian children of all ages. It was their first hearing of chamber music, and they sat completely entranced. At the end of the program they gave us a rousing ovation, which we shall long remember.

"People would come to us and ask about music, records, concerts and 'the big city'. Our evening performances were packed. As an example, in the city of Juneau, which has a population of about 7,000, there were 750 adults and over 800 children at our concerts. In Wrangell, with a population of 1,500, there were more than 300 present.

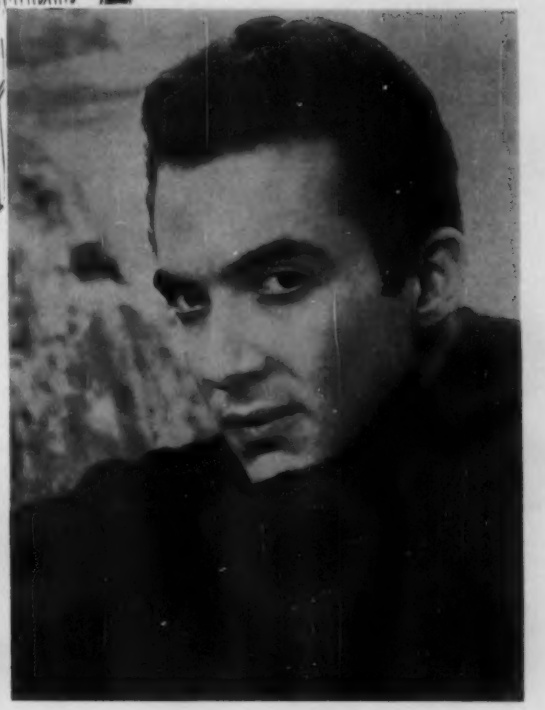
"People from all walks of life were members of the concert committees and our hosts—the wives of an airline mechanic, a grocery owner, a car dealer, a lumberjack, and a music teacher; members of the ministry, the owner of a photography store, two doctors, the ex-mayor of Anchorage and his wife, and the ex-concert-mistress of the Anchorage orchestra; in Fairbanks, a Chief Warrant Officer as well as two college professors and their families. So it went from town to town.

"The Alaskans' acceptance and understanding of music is unquestionable. Whether we played Haydn, Schubert, Dvorak or Debussy, at not any place did we have to play down to the audiences.

"Our 49th state offers many opportunities for musical adventurers. It is our opinion as well as that of many prominent Alaskans that the state desperately needs string players, music teachers and music and record stores. Alaska is a proud and vigorous addition to our country."

The faith the Claremont Quartet has expressed in Alaska is echoed by two pioneers in the state's musical life, Mr. and Mrs. Glenn Bergh, who teach at the University in Anchorage. As Mrs. Bergh has written: "My husband and I feel that we are on the ground floor of a very wonderful musical future in Alaska. Alaskans are hungry for the cultural things of life, and it is just a matter of getting it to them. It is quickly absorbed."





GERALD GOODMAN

Harpist

"Gerald Goodman is one of the nation's most versatile harpists," writes the nationally syndicated columnist Earl Wilson. Best described as a unique exponent of virile harp artistry, he has forsaken the conventional gaudy gold parlor instrument, for he uses the only *completely black* harp on the concert stage today.

"Gerald Goodman's style is vigorous and forthright!" writes the *Cleveland News* critic Ethel Boros. "He treats the harp less delicately than women harpists, but he can achieve delicate results all the same!"

In his rocketing career, Gerald Goodman has been making his mark in two ways: first as a distinguished concert performer acclaimed at Town Hall by the *N. Y. Herald Tribune* for the "impressive command of his instrument as an artist!"; and second, as a popular harpist appearing at the fashionable Blue Angel, New York City. He also founded the unprecedented harp quartet, "The Four Harpsmen" with whom he has performed at such diverse places as the Dave Garroway TV show, at New York's St. James Theater, Town Hall, and in Mayor Wagner's official "Salute to Spring" pageant, on the steps of the Fifth Avenue Public Library.

Town Hall Debut, Oct. 26, 1959

"From Mr. Goodman's first suite of compositions by Salzedo, it was clear that we were in for a joyous treat, for here indeed one found in his playing *exceptional virtuosity, grace, lovely tone,* and where suitable, dashes of delightful musical wit . . . such was Mr. Goodman's impressive command of his instrument as an artist that his offerings never failed to hold the attention . . ."
Walter Terry, *New York Herald Tribune,* October 27, 1959

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HAWAII

(Continued from page 15)
and became first cellist with the Budapest Symphony and Municipal Opera House Orchestra. When he came to the United States in 1938 (on tour with the Pro Ideale String Quartet, which he had organized), he joined the Westminister Choir College in Princeton, N. J. He founded a new string department there and also founded and directed the Princeton Ensemble and Princeton Choral Union.

He enlisted in the Army in 1943 and served as a combat engineer. Following his discharge in 1946, he joined the San Francisco Symphony, also founding and directing the Barati Chamber Orchestra in San Francisco.

Mr. Barati has said, "My premise is that a symphony orchestra is the center of musical life in any city. We of the orchestra want to make that center as strong as possible . . . we can provide Honolulu and Hawaii with a high type of entertainment and spiritual type of relaxation and enjoyment." The present Honolulu Symphony has become such a center.

If our Mainlander visitor mentioned earlier were still searching for a flower-decked stand with natives thumping tribal drums and playing ukuleles, he might find it in some tourist supper club. But he might also have heard a 500-voice performance of Verdi's "Requiem". On May 19, 1959, the Oratorio Society with the University of Hawaii Chorus and members of the Symphony performed this work under the direction of John Murphy, founder and conductor of the Society. Some 3,500 people heard and were very enthusiastic about this performance.

Reflects Many Cultures

Because of its geographical location, Hawaii reflects many cultures. All races of the Pacific are represented. It was thus a natural setting for the Folk Music Festival of Hawaii and the Pacific Nations presented March 30 through April 4, 1959. Some 275 teachers from all of the Hawaiian Islands and from the Mainland attended workshop sessions in ancient and modern Hawaiian music. Concerts featured performances of "Song of the Forests" by Dimitri Shostakovich and "The Lonesome Train" by Earl Robinson and Millard Lampell, in addition to folk songs and dances of the Philippines, Korea, Samoa, China, Japan and Hawaii. The Honolulu Community Chorus, the Stevenson Chorus and the Palama Settlement Children's Chorus comprised the 234 singers who presented "Song of the Forests", with an 84-piece Festival Symphony. Chorus and orchestra were conducted by John Kelly, Jr., one of the strong forces behind the festival.

There are other choral events throughout the year in Hawaii. The Gleemen of Honolulu usually give two concerts each year. Always welcomed to Honolulu are the Haili Choir of Hilo and the St. Catherine's Choir from Kauai.

The Opera Guild of Honolulu has presented productions of "Carmen" and "Aïda". A new opera association has recently been formed in Hawaii and plans are under way to bring professional opera stars to Honolulu for an opera season.

Modern chamber music finds expression at programs by University of Hawaii faculty members and at the annual festival of contemporary music at the Punahou School of Music.

The University's department of music amply fulfills its responsibility to the community. The current chairman of the department is Raymond Vaught. It has 12 full-time faculty members, three part-time members. There are a great number of musical organizations at the University, including a 500-voice University Chorus, and a 60-member Concert Choir, which toured Japan one summer under the sponsorship of a Japanese newspaper.

One of the largest collections in the United States of Oriental music materials is housed at the University's library. This material was collected by Barbara Smith, associate professor of music, working under a Rockefeller grant. Miss Smith presents lectures and concerts devoted to her field.

The department of music has been operating in an aging frame building. However, across the street a new music building has taken shape, which has many unusual features. Divided like a pie, the circular building features practice rooms with no parallel walls. There are a total of eight separate units, including a recital hall, with no structural dependence.

In the summer, the Honolulu Symphony presents a Pops series. Last year is was called "Starlight Syncopation", an appropriate title since it was held out of doors at night at the Waikiki Shell. The guest conductor for the first two concerts was Carmen Dragon, who was replacing Mr. Barati while he was on a Far East tour.

The July 3, 1959, concert closed with a fireworks display, and that was very appropriate, too, because the people of Hawaii had much to celebrate that night: Statehood, the Fourth of July, and an exciting musical calendar around the year.



The author of the article on Yugoslavia with some of the composers he met (left to right): Mr. Zivkovic, unidentified friend, Mr. Rajicic, Everett Helm, Mr. Milosevic, Miss Maric, and Mr. Ristic

YUGOSLAVIA

(Continued from page 32)
polytonality; and many others, literally too numerous to mention.

The absence of post-Webern serial technique is almost complete. It would appear (and this impression was confirmed in many conversations with composers and critics) that this particular kind of music is foreign to the Slavic temperament. The Yugoslavs are, I observed, an eminently musical nation with a strong, innate gift for melody. While this does not preclude the adaption of certain elements of serial technique, it seems unlikely that they will be attracted by the pointillist style.

Only since the war has anything resembling a mature record industry come into being in Yugoslavia. In recent years, however, sponsored by and under the supervision of the Union of Yugoslav Composers, a number of long-playing records of serious Yugoslav music have been issued, the technical quality of which varies from fair to good.

Thanks to these recordings, I have become acquainted with the highly appealing works of Stevan Mokranjac (1855-1914). Like the majority of his contemporaries, this gifted Serbian composer received much of his musical training abroad, in Munich under Rheinberger, Leipzig under Jadassohn and Rome under Parisotti. (Only in recent years have home-trained Yugoslav composers begun to appear; formerly, the majority studied in Prague and/or Vienna.) Returning to his own country, Mokranjac became a teacher and was for many years the conductor of the Belgrade Choral Society, an organization that achieved considerable celebrity in Europe around the turn of the century. He became interested in the folk music of Yugoslavia and personally collected a large number of authentic melodies, which he subsequently used as the basis of his most original and important works, the 15 "Rukoveti" or "Bouquets"

Each of these "Bouquets" is a little suite, lasting from ten to 15 minutes, of folk melodies from a single region of Yugoslavia, "arranged" for unaccompanied chorus. But these arrangements are no mere *potpourris*, they are creative settings which have every claim to being considered compositions. Mokranjac's harmonic thinking was conditioned by the system of his time, with its tonic-dominant relationships; it could scarcely have been otherwise, considering his academic training. It is therefore the more astonishing with what freedom and sensitivity he treated his native melodies, many of which have strong modal implications. The combination of tonal and modal procedures produces, indeed, one of the most characteristic and attractive features of this music. Equally striking is the consummate taste with which he wrote, avoiding complexities and tricks that often mar folk-song settings and treating them in a simple but extremely pertinent way. The choral writing is also most expert and effective in the best sense of the word. These "Rukoveti" deserve to be better known and more widely performed outside Yugoslavia than they are today. They would constitute a welcome addition to the choral repertoire.

Another record of unusual interest, which has recently been issued under the "Jugoton" label, contains excerpts from Vatroslav Lisinski's "Porin", the first national opera of Yugoslavia. As music, this score is less extraordinary, or even interesting, than it is from a historical standpoint. The quality of its sound, moreover, leaves a good deal to be desired. But it is a document of the first order, reflecting the struggle of a people against years of oppression and cultural suffocation.

"Porin" was written around 1850 in the spirit of the 19th-century "Illyrian" movement (so-called after the original inhabitants of Croatia), which had as its goal the political and cultural independence of Yugoslavia and which was ruthlessly put down by the Austro-Hungarian Empire. In its subject matter and in its employment of folk elements this opera represents the first significant attempt by a native composer to break away from foreign models. Like the "Illyrian" movement in general, it is an early harbinger of things in the distant future. Because of its nationalistic tendencies it could not be performed until 1897.

The fact that much good music is being written in Yugoslavia today is directly related to the large amount of musical activity. In this small country there are, for instance, no less than 11 permanent opera companies. Figures alone do not, of course, tell the whole story; they say nothing about quality. My experience has been that the quality is surprisingly good, even in the more remote cities such as Skoplje. I saw a very creditable ballet evening for which the people there apologized because it was the "third-string" cast. The Belgrade opera is justly famous in Europe, and the opera in Zagreb, capital of Croatia, is no less excellent; there I attended an excellent performance of Prokofieff's "Wedding in the Cloister" (with attractive "modernistic" stage sets) and another of Giordano's "Andrea Chenier."

Old Musical Tradition

Zagreb, like Ljubljana, is an exception among Yugoslav cities in that it has a relatively old musical tradition, dating from the early 19th century and reflecting the glory that was once Austria's. Nevertheless, the mere recital of the number of musical organizations that are active (and *very* active) in Zagreb, a city of 400,000 inhabitants, is astounding: a full-fledged opera playing year round, five theatres, the Zagreb Philharmonic, the Radio Symphony, the Radio Chamber Orchestra, the famous Solisti di Zagreb, various chamber-music groups and choruses. Two other statistics say a great deal: the local Musical Youth group (Jeunesse Musicale) numbers some 80,000 members; and the annual budget (i.e., state subsidy) for the opera (including ballet) and the principal legitimate theatre is 340 million Dinars!

The musical life of Ljubljana, capital of Slovenia, is perhaps even more astounding. In this town of 140,000 inhabitants there are three professional symphony orchestras in addition to numerous school and amateur orchestras; two professional and many amateur choruses; the Music Academy, with university status; three legitimate theatres; and a full-scale opera of excellent quality. Performances are almost invariably sold out.

This pattern of lively cultural activity is repeated in varying degree throughout Yugoslavia. It represents a determined attempt to make up for lost time in a country that is building its future in its own way.

"AN ARTIST OF SUPERB TALENT"

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RECORDINGS

"A Drum Is A Woman" (Columbia Records)
"Porgy & Bess" (Design Records)
"Porgy & Bess" (Concert Hall Society Records)

"Margaret Tynes, the gifted dramatic soprano was the Carmen, and a very striking Carmen indeed. She moved with assurance (and sometimes with abandon) on the stage *dominating every scene.*"

Eric McLean, The Montreal Star, January 29, 1960

"First off, the Carmen was excellent. She understands the meaning of every word in the text and the text of her partners, as well, which is not the case with many non-French Carmens. Thus every detail of the dramatic action found its answer in her gestures and facial expression.

"Miss Tynes is sensuous, aggressive, an enchantress, and bewitching. She has an extraordinary stage presence and taste in everything she does. She is daring yet never vulgar, briefly she never made the role Broadway. Her voice is solid, rich, with varied color; she always sings well.

"Margaret Tynes, it goes without saying, *eclipsed the rest of the company*".

La Presse, Montreal, January 30th

In Montreal as Lady Macbeth with the Montreal Opera Guild under the direction of Emil Cooper: *"Margaret Tynes, a great Lady Macbeth.* She had both the power and the vocal skill required by Verdi, and her two big arias STOPPED THE SHOW."

Eric McLean, The Montreal Star, January 23, 1959

NEW YORK TIMES: "A soprano of charm who sings lieder with imagination and serious musicianship."

NEW YORK HERALD TRIBUNE: ". . . gifted with a lovely voice. Her musical sense is acute and her songs are meaningful both in linear and subjective terms."

NEW YORK WORLD TELEGRAM & SUN: "A fresh warm soprano voice of marked beauty and richness."

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MAHLER — SONG SYMPHONIST

(Continued from page 10)

Hans Bethge as "Die Chinesische Flöte". The poet in the first, third, fourth and fifth songs is Li Tai Po; that in the second, Tchang Tsi; while poems from the respective hands of Mong Kao Yen and Wang Wei were combined to make the final one. At least there is a degree of homogeneity here not found in the preceding symphonies with more than one vocal movement. Before parting temporarily with what many have felt to be Mahler's finest creation, it is pertinent to remark that this "symphony of songs", as he termed it, calls for two singers, a tenor and a contralto, whose tasks are equally divided.

And now for the matter of Mahler's songs, and sets of songs, that grew into, or became parts of, symphonies. This practice began immediately, which is to say, with Symphony No. 1. To repeat, in brief, a tale that has been told many times, a frustrated love affair led to the composition of the "Songs of a Wayfarer" ("Lieder eines fahrenden Gesellen"), the words of which, like the experience that prompted them, were Mahler's own. The vocal melody of the second song, "Ging heut' Morgen übers Feld", begins with the interval of a descending fourth, later to be the omnipresent "basic motive" of the Symphony, from which evolves what has been called the principal motive of the piece and which brings it to a triumphant conclusion.

First Movement from Song

Of considerably more importance is the fact that the first hundred measures of the first movement proper are taken from the song in question. The first eight are a reproduction of the song, both as to the melody and its instrumental support, and the rest of this exposition of the principal section is a sort of juggling of the motives used in this and other portions of the song.

Aside from the presence of the basic motive, the second movement owes nothing to the cycle, but the third is much indebted to the fourth and last song, "Die zwei blauen Augen von meinem Schatz". This is drawn on so heavily that the third of the movement's four sections is a literal reproduction, a tone higher, of the song's last 31 measures.

The "overlapping" referred to at the beginning of the article occurs in the Second Symphony, the third movement of which is a paraphrase and subsequent development of the "Wunderhorn" song about St. Anthony's unfruitful homily to the errant fishes. The thematic connection with the rest of the work is a matter of the startling anticipation, at the end, of the "Crack of Doom" that ushers in the Finale.

In the corresponding movement of Symphony No. 3, Mahler does much the same thing with another "Wunderhorn" song, "Ablösung im Sommer" ("Changes of Summer"), which is to say that a literal transference of material is followed by a free development of the same. The composer once expressed satisfaction in the discovery that movements so derived emerged as quite orthodox from a formal standpoint. In other words, if their genesis were not known it would not be suspected.

Slight suggestions of other songs can be found in Symphonies Nos. 6, 7 and 10, the most substantial of these references being that to "Revelge" in the second movement of the Seventh. But hints and resemblances are one thing and quotations quite another. There are three of the latter, all brief, in the Fifth Symphony, the first of them a motive that comes on the words, "die Nacht gescheh'n" in "Nun will die Sonn' so hell aufgeh'n", one of the "Kindertotenlieder", and that is heard several times in the first movement. Again, the four ascending tones that begin and permeate the next song, "Nun seh' ich wohl, warum so dunkel Flammen", are heard at the beginning of the Adagietto, and due to the fact that these two movements are to be considered as one, this important motive recurs in the ensuing Finale. Here, too, as part of a countersubject in the fugal section come, most appropriately, three and a quarter measures lifted bodily from the "Wunderhorn" song, "Lob des hohen Verstandes" ("Praise of lofty intellect")!

The human voice, as we have seen, makes its first appearance in a Mahler symphony in the "Urlicht" of the Second. While this is an exceptionally grateful song to sing, Mahler does not display his truly characteristic powers until the chorus enters in the succeeding Finale. The stage has been set by a remarkable example of the sort of descriptive writing to which Mahler did not ordinarily resort: Distant trumpets tell us that the Day of Judgment is at hand and frantic birdcalls in flute and piccolo symbolize the last sounds of earth. Then, as from another world, the chorus intones, in hushed pianissimo, the words "Auferstehn, ja auferstehn wirst du, mein Staub" ("You will rise again, my dust"), and the Symphony begins to move toward its climax.

To go from the sublime to the technical, it should be noted in connection with this opening passage that in the second and third chords, and from then on for two more measures, as they do much of the time in these initial 22 bars, the outer voices progress in unhallowed but tremendously effective octaves.

In octaves also are the first and second basses, and in the first half-dozen measures the latter make three descents to a low B-flat, being warned by the composer that these notes must not be sung an octave higher. Then, near the end of the choral portion, all of the basses are sent to a high G. Here we are at the opposite extreme of the dynamic range, yet this giddy ascent is not unreasonable, as an examination of the score will show. Mahler never asked the impossible of anyone: he was too well seasoned by his many years of conducting for that.

To return to the opening choral passage, at the 18th measure there occurs an effect as novel as it is beautiful. From the outset the soprano soloist has been singing in unison with the sopranos and suddenly on the word "rief" her voice soars aloft and remains clear of the others until the ensuing orchestral interlude begins. This is not only a matter of placement and dynamics but of harmony. The passage is repeated a few pages later, with certain modifications. And still further on, just before cue figure 44, it is the turn of the alto to detach herself, in like manner, from the rest of the women singers, who have been singing in unison for several bars. Immediately before had come another striking moment, when the *ppp* of the full chorus, horns and contrabassoon is followed by the *ff* of divided tenors and basses unaccompanied. This is the signal for a change both of pace and of mood, and from here on there is gradually mounting excitement.

Space does not permit anything resembling an investigation of all of Mahler's felicities in this direction. I must therefore content myself with an occasional observation, as of the ingenious imitation of bells in the fifth movement of No. 3, where the boys' chorus sings a reiterated "Bimm, bamm" while the women's voices, first in unison and then in four-part harmony, represent the angelic choir.

The Eighth Symphony, with its aforementioned double mixed chorus, boys' chorus and eight solo singers, variously engaged throughout two long movements, is such a storehouse of vocal effects that any proper discussion of the piece from this angle is out of the question. I am constrained to remark, however, that the impassioned "Ewiger Wonnebrand" of Pater ecstaticus, with its ravishing accompaniment, is one of Mahler's most treasurable pages. And I would like to mention one characteristic touch: in Part I, on page 38 of the score, there occurs a long unison passage on the words "Accende lumen sensibus", involving the full complement of singers; and in another of his footnotes Mahler sounds the warning that the soloists must not be covered up. Yet all hands are singing *ff* above an orchestra that at one point has a triple forte.

Never Wrote an Opera

Certain youthful attempts aside, Mahler, one of the greatest of operatic conductors, did not himself write for the stage. His years in the theatre are most nearly reflected, symphonically speaking, in "The Song of the Earth", especially in the first and third songs for tenor, and even more particularly in the former, where the singer frequently cuts loose in true operatic fashion. While the presence of a *Heldentenor* is by no means essential, an inconsiderate conductor can put a tenor of the lyric type in a most uncomfortable position, as when Richard Crooks sang in the work at a pair of Boston Symphony concerts under Koussevitzky. But this "Drinking Song of Earthly Woe" is by no means all high notes and heroics. One melting moment comes with the words "Das Firmament blaut ewig und die Erde/Wird lange fest steh'n und aufblüh'n im Lenz" ("The sky is eternally blue and the earth will long stand fast and blossom in spring"); especially arresting is the octave portamento upwards F to F on "und auf-", so finely handled by Charles Kullman in the first of the Bruno Walter recordings.

The parts for both singers are richly rewarding throughout, but I must be satisfied with the mention of one more passage, quite fittingly the last words that Mahler set, namely, the sorrowfully beautiful close of "Der Abschied". (Aaron Copland has called the final pages one of the few truly original things in all music.) "The precious earth", sings the contralto, "everywhere awakes in spring, and buds anew! Everywhere and forever". Again and again, in long held tones, she repeats the last "ewig". If ever the finite has been made to express the infinite, this is the place.



N. Y. C. Dept. of Commerce & Public Events

Fritz Kreisler was recently honored on his 85th birthday by the city of New York. The eminent violinist received a scroll citing him for "distinguished and exceptional service" as "consummate artist and devoted citizen of whom New York City, his adopted home, is highly proud". Seen left to right at the City Hall ceremonies are Charles Foley, music publisher; Mr. Kreisler; Mayor Wagner; Mrs. Kreisler; and Cardinal Spellman

SAN FRANCISCO BALLET

(Continued from page 22)

old Ballet Caravan, came under Balanchine's influence, but now he has emerged as a distinct choreographic personality.

The San Francisco Ballet is now 27 years old. It has served the San Francisco Opera, for which it was created, with distinction, and the children of a generation can look back on its Christmas "Nutcrackers". Its school, directed by Harold Christensen, is an asset to the community. It is a participant in a program through which, by Ford Foundation grant, young ballet artists chosen from various schools in the United States will receive advance study at leading American ballet schools.

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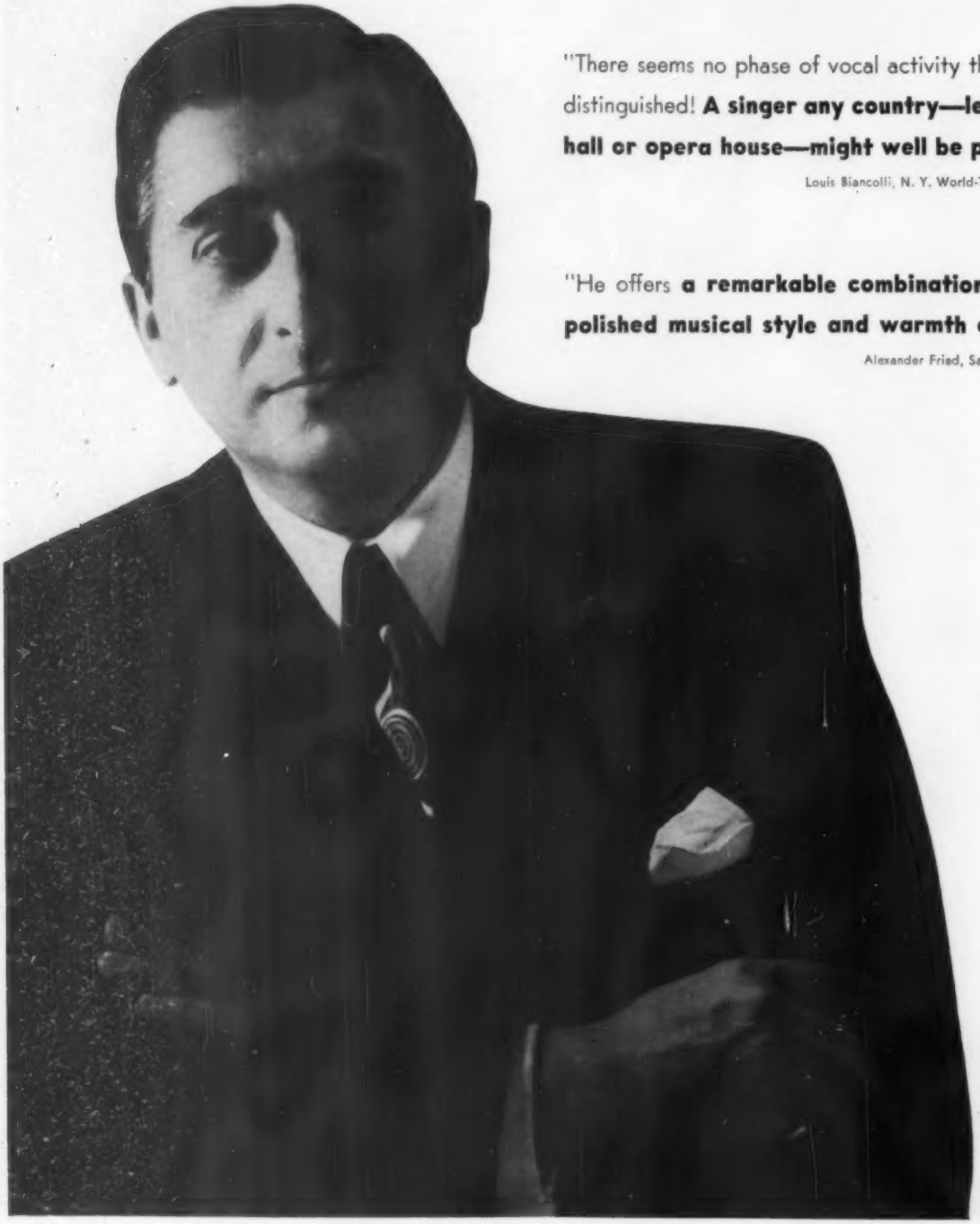


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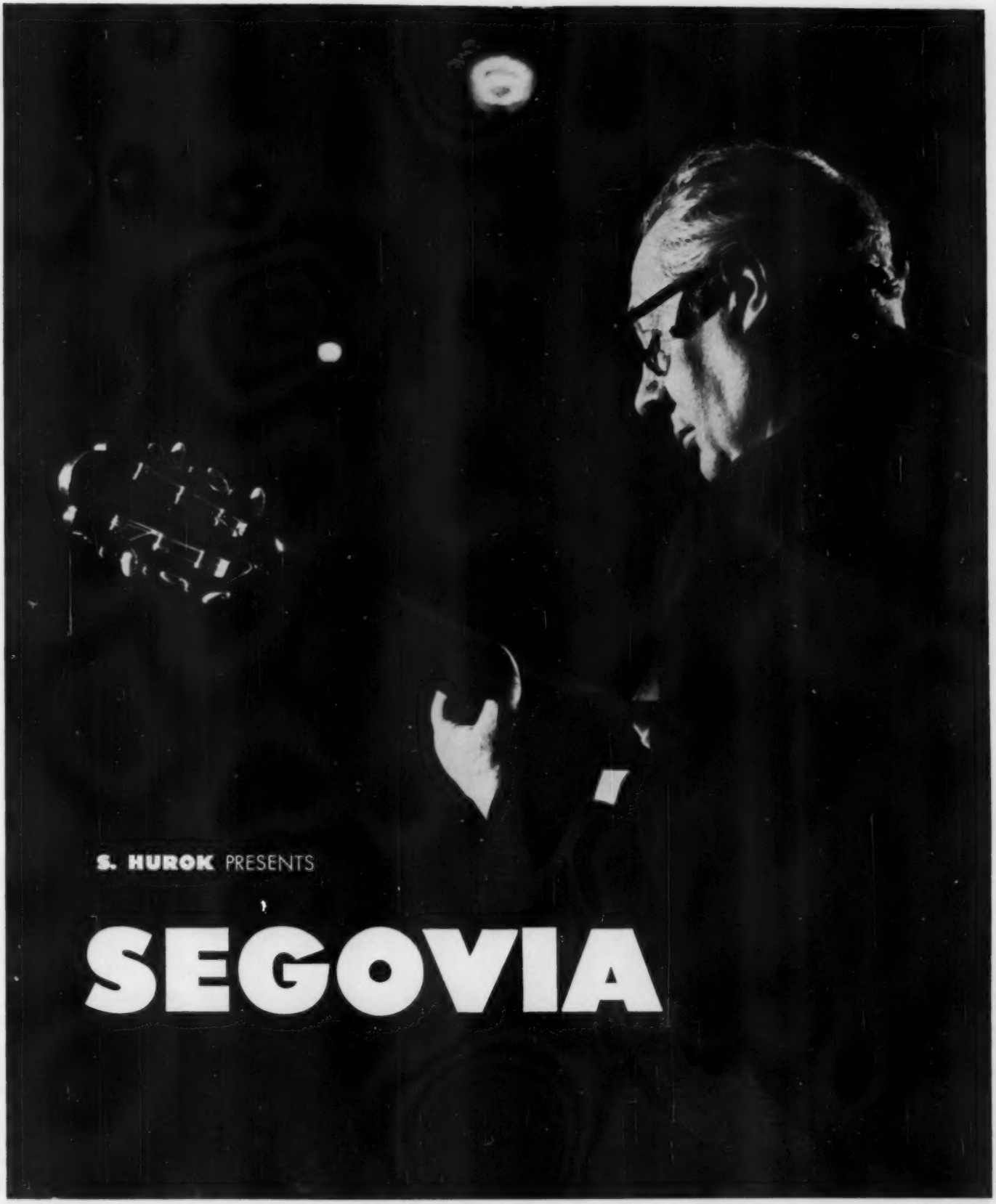
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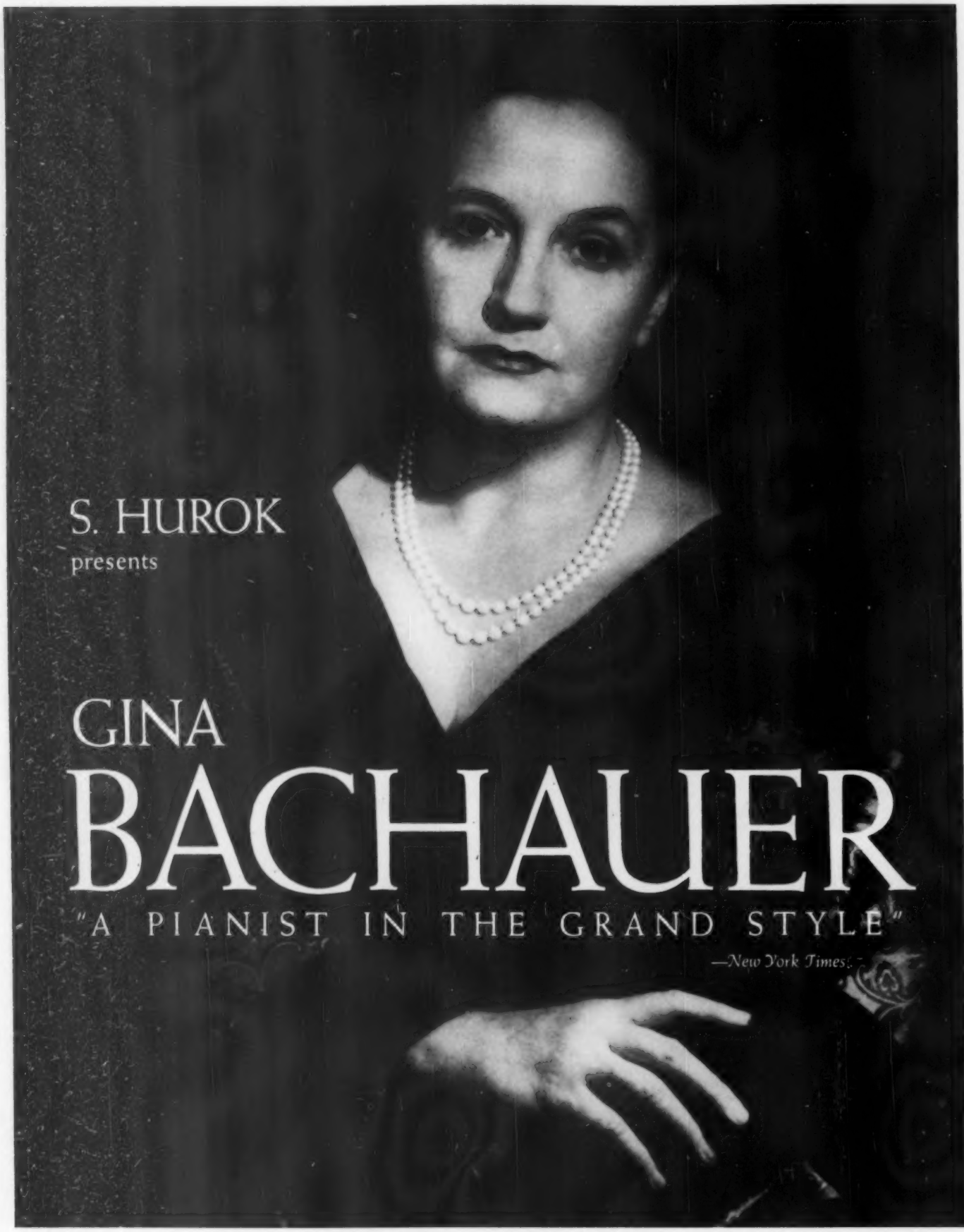
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Argentina

Economic Crisis Affects Music

By Enzo Valenti Ferro

Argentina is undergoing a serious economic crisis which has also deeply affected its activities in the field of music. This crisis has prevented it from enjoying visits from international figures. Both state and private music institutions have had to adjust their plans to the new situation by reducing their scope.

Buenos Aires has sufficient means to provide for an honorable music season. But it is much easier, of course, to organize outstanding seasons with internationally renowned artists, than to do it with local means. Besides being easier, it is almost a guarantee of positive artistic experience. However, when these means are not available, if equal quantities of artistic and common sense are used, there may be organized a season which can be attractive.

This fact could be observed this year in Buenos Aires, especially with regard to some official organizations. At the Colón Theatre, for example, there was a lack of artistic sense and things went wrong. The same happened with respect to the Buenos Aires Philharmonic, which also depends on the state. On the other hand, the National Symphonic Orchestra, headed by Juan José Castro, worked with the exact knowledge of what could be done in such unfortunate circumstances, and the result was favorable. This experience was repeated in the field of activities covered by the private associations.

Opera Overambitious

The opera season had a deficit from the point of view of artistic success. In spite of the lack of funds to undertake a normal opera season, the Colón authorities insisted on putting on the stage some operas which should only be performed by great singers. The few that were this time engaged abroad were mediocre, and the worthy local singers involved were not in a position to raise the level of the performances.

The season started with a brief and interrupted series of contemporary works, during which the following were sung here for the first time: "Erwartung" by Schönberg (Sofía Bandin, soprano; Roberto Kinsky, conductor); "Volo di Notte" by Dallapiccola (Giulio Viamonte, Renato Sassola, Haydée de Rosa, Italo Pasini, and Juan Zanin, and conducted by Antonio Tauriello); "The Rake's Progress" by Stravinsky (Marcos Cubas in the principal role, Angel Matiello as Nick Shadow, Maria Altermura as Anne and Luisa Bartoletti as Baba, and conducted by Juan E. Martini).

These performances reached a moderate artistic level. It was a different story when works such as Menotti's "The Medium" and Stravinsky's "Petrouchka" were added. Both interpretations were decidedly unfortunate and unworthy of a house of the category of the Colón.

The second part of the season, dedicated to works of the usual repertoire, started with a mediocre performance of "Lucia di Lammermoor", conducted by Juan E. Martini, with Tina Garfi as Lucia. There was a modest "Rigoletto", with the Spanish baritone Manuel Ausensi, enthusiastic and frequently efficient in the title role. Miss Garfi was the Gilda, and Renato Sassola, the Edgardo. Reinaldo Zamboni was not a very refined conductor.

"Tosca", not very brightly conducted by Juan E. Martini, had the Argentine soprano Matilde De Lupka in the title role. The best performers were Giuseppe Gismondo as Cavaradossi and Dino Dondi as Scarpia.

"Manon" brought the artistic level a little higher. The performance lacked the French spirit, beginning with the lack of understanding shown by the conductor, Enrique Sivieri, who seemed bent on doing Massenet's opera in Italian style. In the title role, Phyllis Curtin made a good impression with her fresh voice, her musicality and good taste in singing, as well as with her acting. Renato Sassola, as Des Grieux, performed enthusiastically. Bellini's "Norma" took the lowest marks of the season and seriously impaired the prestige of the theatre. Enrique Sivieri seemed ignorant of the proper style. The singers involved, were Mija Novich, as Norma; Luisa Bartoletti, as Adalgisa; and Marcos Cubas, as Pollione.

Ferruccio Calusio prepared a performance worthy of the Colón of Prokofieff's "Love for Three Oranges". He organized and conducted this work with love and artistic competence and obtained splendid results. The Colón Orchestra, under his iron discipline, turned in a worthy performance.

Ballet at the Colón was, during this season, in charge of the excellent National Chilean Ballet company, headed by Ernst Uthiff, and the Cuban Ballet, directed by Alicia Alonso, and the Colón's corps de ballet, which presented several first performances and many works from its old repertoire, with different degrees of success.

The outstanding event of the symphonic concert season was the brief appearance of the National Symphony, of Washington, D. C. Conducted by Howard Mitchell, it gave two magnificent concerts at the Colón.

The National Symphonic Orchestra is the best in Argentina. Its conductor is Juan José Castro, a first-class musician and an intelligent and tireless worker, who communicates his enthusiasm and spirit to his orchestra. Its season was, in general, good. It presented a series of concerts dedicated to contemporary music, conducted by Mr. Castro, with the exception of one entrusted to Theodore Fuchs. Among the works performed in this series were: "Tre Laudi" by Dallapiccola; "Lyric Suite" by Alban Berg; "Orpheus" by Stravinsky; Symphonic Elegy by Ernst Krenek; Fourth Symphony by Roussel and the Concerto No. 1 for piano and orchestra by Bela Bartok with Rodolfo Caracciolo as soloist. After this brilliant series, the National Symphonic Orchestra started a season of 20 concerts at the Colón, with Mr. Castro and several guest conductors, among them Jean Fournet, Antonio Janigro, Stanislaw Skrowaczewski, Luis Herrera de la Fuente, and Thomas Baldner.

Jacques Singer conducted two complete series of Beethoven symphonies, and Fabien Sevitzky dedicated five concerts to Tchaikovsky's music. The public showed tremendous enthusiasm.

Private Music Associations

Private musical associations, such as the Wagnerian Association and Friends of Music, also organized, besides other activities, numerous symphonic concerts. The former presented a concert in homage of Mendelssohn, conducted by Fabien Sevitzky; the "Carmina Burana" by Orff, conducted by Lamberto Baldi, and excerpts from "The Creation" by Haydn, conducted by Jean Fournet. The Friends of Music entrusted its concerts to Antonio Janigro, Jean Fournet, Carl Bamberger and Thomas Baldner. Together, the two groups organized a concert in honor of Handel, which included "Messiah", conducted by Jean Fournet, with the orchestra of Friends of Music Association and the choir of the Wagnerian Association.

The best music of the 1959 season took place in the field of chamber music. Besides Argentine ensembles, the following groups performed: the Prague Chamber Orchestra; the Janacek String Quartet; the Swiss Chamber Orchestra; the Paganini String Quartet and the Chilean String Quartet of Santiago.

The Argentine Mozarteum, "Latium", the Association of Chamber Concerts, The Piano Association, the New Music Group, and the Collegium Musicum of Buenos Aires were the most active groups in this field, without forgetting a series of chamber-music concerts at the Colón. Numerous important works were performed—many of them played for the first time in Argentina.

The Argentine Mozarteum, besides its excellent concert season and a series of lectures on music, organized 40 chamber concerts, free of charge, which took place every Friday. These concerts are known here as Midday Concerts and have been fashioned after the French "Concerts du Midi", and their British predecessors. They have found response from many people.

Choral activity was mostly in charge of the Argentine vocal groups, among them the Resistencia Polifonic Choir and the Rosario Permanent Choir — two excellent choral groups from the interior of the country—the Colón Theatre Choir, the Castellazzi Poliphonic Ensemble, the Valenti Costa Madrigal Singers, the Sursum Corda Choir, conducted by Carmen Gómez Carrillo, and the Children's Choir of Murialdo. The pleasing Jubilee Singers returned once more from the United States, and the Robert Wagner Chorale proved unforgettable.

Soloists on all instruments performed this year in Buenos Aires, but pianists were most numerous. American artists included Sigi Weissenberg, Betty Allen, Abbey Simon and Byron Janis. Among the Argentines were Alfredo Ianelli, flute; Rodolfo Caracciolo, pianist and Susana Niadich, mezzo-soprano. The Acedo String Quartet performed very well in Haydn's "The Seven Last Words".



Buenos Aires Musical

A scene from Dallapiccola's "Volo di Notte", as given at the Teatro Colón in Buenos Aires. The singers are Giulio Viamonte and Haydée de Rosa

Brasil

Lively Contest

By Herbert J. Friedmann

The second international piano contest held in Rio was a success from all points of view. The high technical and musical level of most contestants attracted capacity audiences. First prize was awarded to Peter Frankl from Hungary, the second to Cid Varela from Portugal, the third to Dieter Weber (Austria) and the fourth to Dominique Merlet (France). James Mathis and Ivan Davis were America's most promising talents heard.

In view of the successful visit of the New York Philharmonic to Brazil in 1958 the arrival of one more famous United States orchestra was expected with much interest. The members of the National Symphony, of Washington, D. C., received a cordial welcome by an unusually big audience in the Teatro Municipal of Rio de Janeiro.

In the series offered by the Pro Arte society, the well known Janacek Quartet played with inspiration and polish. Theresa Greene-Coleman appeared for the first time here, displaying a cultivated voice and a versatile personality. The chamber orchestra of Prague proved a virtuoso ensemble. Its interpretations of Prokofieff's "Classical" Symphony, Janacek's Suite for strings, and works by Vivaldi, Mozart and Stamitz, were cheered by an enthusiastic public. Other artists and groups presented in this series were Marion Matthaeus, contralto, a lieder singer in the best German tradition; Giuseppe Postiglione and Pierre Barbizet, pianists; the chamber orchestra

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of Lugano and the German Wind Quintet.

Several "independent" concerts deserve to be mentioned. Serge Dorensky, Russian pianist, one of the winners of the First International Contest in Rio de Janeiro, returned to Brazil for several appearances as soloist with orchestra and as a recitalist. Frantisek Rauch, a member of the jury at the Second International Piano Contest here, was an impressive pianist. His experienced interpretations of works by Benda, Smetana, Jirak, Chopin, Prokofieff, and Mignone represented some of the best piano-playing heard during the whole season. Marie Thérèse Fourneau offered in sensitive style "Carneval" by Schumann and 12 etudes by Debussy.

Due to the present low purchasing power of the Brazilian currency, only a few opera performances on an international level took place. A group of German artists under the conductorship of Alexander Krannhals and the staging of Frank de Quell offered Mozart's "Figaro", Wagner's "Walkuere" and Strauss's "Rosenkavalier". Otto von Rohr, bass; Marion Matthaeus, contralto; Herta Wilfert, soprano; and Sebastian Feiersinger, tenor, sang the leading parts. The Italian picture had its high point in "La Sonnambula", when a newcomer to Rio, Virginia Zeani, from La Scala in Milan, displayed a well-trained soprano voice of great beauty and a winning personality on the stage. Other artists heard in this series were Gianni Poggi, Juan Oncina, tenors; Aureliana Beltrami, soprano; Enzo Mascherini, baritone; and Italo Tajo, bass. "La Bohème", "L'elisir d'Amore" and "Traviata" seemed interesting only to a certain section of the general audience. Glauco Curiel, unknown in Brazil, conducted all the performances.

INTERNATIONAL SURVEY

In the concerts offered to its members by the Cultura Artistica Society the mezzo-soprano Betty Allen was most successful in three Psalms by Honegger, several Vivaldi arias, and a group of Spirituals. The famous Paganini Quartet returned for an evening of distinguished chamber music. The Madrigal Renascentista, under conductor Isaac Karabtchevsky, made its bow after a European tour, singing in perfect pitch and good style.

The Brazilian Symphony played under several guest conductors: Georges Tzipine from Paris, Victor Tevah from Chile, Pablo Komlos and Eleazar de Carvalho. The famous Brazilian pianist Guiomar Novaes was soloist in the Second Chopin Concerto. A capacity audience cheered the excellent choir Associação de Canto Coral at the presentation of the "Messiah" during the Handel celebration. The 50th anniversary of the Municipal Theatre in this city was the occasion for a festival performance of Beethoven's Ninth Symphony, under Alexander Krannhals. Singers of the German opera ensemble were soloists, and the well-trained orchestra of the house gave its best.

The last season was a special one for dance enthusiasts. At first a Soviet ballet with Irina Tikhomirnova, Vakhtang Gunashvili, Violeta Bovt, Vladilen Semenov, Natalia Dudenskaia, and others attracted the public. Later in the year Jean Babilée and his group offered several very interesting evenings. Alicia Alonso and the Ballet of Cuba, Margot Fonteyn and Michael Somes, Nora Kovach with her partner Istvan Rabovsky gave a somewhat representative cross section of modern ballet.

Canada

Music Fever Seizes Dominion

By Colin Sabiston

It was more than surprising to learn recently that the Twin Cities of Fort William and Port Arthur, at the Canadian head of the Great Lakes system, had their first symphonic concert ever on Nov. 18 last. There is a relatively high concentration of wealth in these urbanized areas, whose citizens in the past have moved to Duluth and Winnipeg where those interested have heard good music. But it was not until the newly enlarged Winnipeg orchestra made a one-day, two-concert visit to the Lakehead that the Twin Cities had a day of music of their own.

The public and press response has led to a movement for the founding of a local orchestra, probably under the aegis of the Northwestern Ontario Music Festival Board. The Canada Council grants to orchestras across the Dominion are in solid fact accomplishing their purpose of both broadening and deepening the cultural advantages for an ever-increasing body of Canadians. The Lakehead incident illustrates the "music fever" engendered by a first experience. There is a broad cultural significance in the fact that seats are booked "for the family" when such concerts are made available.

There is additional significance in the fact that new employment opportunities for trained instrumentalists are being opened. In major centers such as Toronto, Winnipeg, other Western cities, and from Ottawa east to the Maritimes, there are competent players who frequently have meager pickings from their music and who subsist on routine employment in offices and factories. Canadian training centers have graduated a sufficient number of competent conductors to fill any demand that may arise, although leaders from abroad have been and will continue to be welcomed as occasions arise. Moreover, the prospect warrants the more widespread training of woodwind and string specialists, now in short supply in many non-metropolitan centers.

Another development of the past year, and probably the most significant, has been the spate of criticism concerning the three major summer festivals of music, at Vancouver, Saskatoon and Stratford, Ont., in spite of the fact that quite a good number of Canadian performers were heard, that many virtues were found in the events, and that a firm foundation for such "institutional" sponsorship of summer music of merit has been well laid.

The complaints were broadly on the same grounds: programming schedules were inadequate to draw sustained support; more Canadian artists should have been booked, without lessening the number of international figures; and too many events were either poorly prepared or poorly staged, or both.

There is nothing that should be surprising in this: festivals nowadays are geared to the tourist trade, and it is very doubtful, indeed, whether tourists from abroad come to Canada during summer months primarily to hear

(Continued on page 194)

SENSATIONAL N. Y. DEBUT OF PERUVIAN SOPRANO

Juanita Porras

JUANITA PORRAS IN SONG RECITAL

Juanita Porras, a new soprano who sang a recital in the Town Hall last evening, is a singer of the highest promise — one who combined vocal, musical and projective talents should lead her easily along the road to a career that is a singer's dream. She is also an awfully personable, attractive — very attractive — young lady.

The program she sang was unusual. Less out of deference, one would venture, to musical "enlightenment" than to the singer's desire to find recital material that would emphasize stylistic range and dramatic flair short of rendering a series of operatic excerpts in recital. (This, on second thought, is a relative form of enlightenment after all!)

Miss Porras has a soprano of the crystal-and-silver variety that has withal a coloristic variety not frequently associated with the species. It has, moreover, a bubbling agility that runs onto a coloratura technique of impressive stature (Bellini's "Vanne, O Rosa Fortunata", and Rossini's "Pastorale delle Alpi"). But Miss Porras can also deliver herself of sounds both somber and Latin-warm; there was nothing cool, flimsy or soprano-shy in her singing of Turina's "Poema en Forma de Canciones", nor, for that matter, was her singing of the "Air de Lia" from Debussy's "L'Enfant Prodigue" lacking a mite in dramatic investiture.

All things considered, however, it is Miss Porras' ability to communicate to her audience that made her evening outstanding. She can pout, pop her eyes, go all flirtatious or amorous in a song and do it perfectly convincingly. Where a gesture here, a liberty in facial expression there might, in the dignified context of the recital platform, raise a spectator eye-brow where the usual singer is concerned, Miss Porras turns the trick. Her voice, by the way, is of good body; a career in opera seems almost inevitable . . . . her appearance last evening was as promising as it was thoroughly entertaining.

W. F.

New York Herald-Tribune
Dec. 1, 1959



JUANITA PORRAS, SOPRANO, SINGS

Peruvian Performer Makes an Impressive Debut in Town Hall Recital

An impressive debut recital was sung at Town Hall last night by the Peruvian soprano Juanita Porras.

A native of Lima, Miss Porras is a year out of the St. Cecelia Academy in Rome and the possessor of as nearly perfect a vocal technique as one is likely to hear in many a day.

Her voice is light-textured, of appealing quality, beautifully in tune and produced through with no sign of strain or stiffness. It is capable of the most subtle gradations of tone from pianissimo to clear, penetrating full-voice that just stops short of being metallic. This is the sort of voice that though not conveying the sense of loudness or "big tone," will carry in any theatre.

Rhythmic accuracy and agility in florid singing added to the pleasure of Miss Porras' performance. Hers is a light, florid voice admirably suited to Adina, Rosina and Lucia di Lammermoor, role she has sung since her graduation from the St. Cecelia Academy.

A curious inclusion on her program was Lia's Aria from "L'Enfant Prodigue", which created somewhat the incongruous effect of hearing "Di quella pira" sung by a countertenor. But if Miss Porras' voice seemed a bit light for this taxing number, she sang it in tune and without forcing.

Miss Porras was at her most striking in works like Scarlatti's "Le Violette", arias from "Così fan tutte" and "The Marriage of Figaro", and Rossini's "Pastorella delle Alpi", which gave her an opportunity to display the range and flexibility of her singing: Scarlatti's "Sento nel core" and Pergolesi's "Tre giorni son che Nina", which displayed her fine commmand of legato; and the eighteenth-century Bergerettes, which demonstrated her ability to charm an audience. Turina's "Poema en forma de Canciones" and two Granados songs further reaffirmed the impression that she is an artist with temperament, in the best sense of the word, and a personality who projects in performance.

Paul Berl was the accompanist.

JOHN BRIGGS.

New York Times, Dec. 1, 1959

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Canada

(Continued from page 192)

our music-makers—notwithstanding that big-name artists, native and from abroad, are brought in to add allure to the efforts of local orchestras.

The British Columbia Festival lost money last year; the Saskatoon Festival—in several ways the best of the three—was a special occasion celebrating the 50th anniversary of the founding of the University of Saskatchewan; and the Stratford Festival was, as formerly, a concomitant of the Shakespearean Festival at the Festival Theatre, and was regarded as a sideshow with insufficient interest to sustain itself, except for the truly notable series of chamber-group concerts.

Success of the Saskatoon festival was owing principally to the herculean promotional efforts—in addition to thorough organization of all functions at the scene—by Murray Adaskin of the University. The festival was made possible, however, by a Canada Council grant of $4,000 in the form of scholarships for the senior students participating; and the local Women's Committee of the orchestra underwrote undisclosed financial aid to pay senior musicians during the six weeks.

The period ran parallel to and was closely associated with a six-week teaching course conducted by 21 mature musicians. It was the presence of the latter that was largely responsible for the 18 concerts, well programmed, in which more than 80 works were presented, including solo items. An unusually large number of Canadian works were included.

Stratford Gives "Orpheus"

The senior festival at Stratford offered as a major draw for the July 10-Aug. 8 season, a version in English of Offenbach's "Orpheus in the Underworld". It fared least well of all with both informed critics and the public. It was not consonant with the theatrical programs and left a bad taste with the latter's patrons, while failing to attract a following on its own account. It was rated by informed patrons as "dismal", in spite of some good acting and singing by individual soloists. The English translation was by Robert Fulford and James Knight. Exception also was taken to the frenetically noisy type of production and stage business, as well as to the vulgarities substituted for innuendo in the acting. With such faults of text and production, the music under the direction of Louis Applebaum was lowered to the vaudeville level.

There was some good fun, of course. Martial Singher (Jupiter), Irene Jordan (Eurydice) gave fine performances, and Jan Rubes (Pluto) and Joanne Ivey (Juno) both sang and acted well.

The chamber-music offerings provided a different and more pleasant story. Planned, directed, and largely participated in by Oscar Shumsky, they were a high success; and the three orchestral programs, two conducted by Alexander Brott and the third by Mr. Shumsky, fulfilled the best purposes of both the festival as such, and of fine music ably presented. Perhaps it was inevitable, with such a wide-ranging and variously classified musical bill-of-fare, that a wide gulf separated the low points from the high.

Returning to the Vancouver Festival, the trouble there seemed to be that the managers planned too much and achieved too little. It offered a considerable list of this, that and other "firsts in Canada", a variety of talent: but, being on the far edge of the continent and remote from the centers of population from which festival audiences are drawn, there seems to be nothing particularly sinister in the fact that long and expensive excursion trips were not organized.

A further item of national interest was the mid-autumn announcement that Sir Bernard Heinze, Australian conductor and teacher, has been engaged to act as a consultant in a three-month Canada Council probe of "the artistic problems of Canadian symphony orchestras. A financial survey by the Council is already in progress. Together, the results of these investigations will establish a new policy basis for cash grants. Regardless of ultimate findings, there already is some relief in the prospect of a fixed policy based on some kind of principles, instead of the vaguely empirical methods of the past.

In the meantime Canadian music and music-makers become increasingly international. Teresa Stratas, soprano, and Donald Bell, baritone, have been concertizing abroad on an expanding scale. Glenn Gould exhibited his art—and his mannerisms—in Tel Aviv. Last spring, Phylis Antognini, soprano, made her Toronto debut, following a concert in New York; Slavka Nikolova, pianist, Bulgarian born and now a Canadian citizen, is resuming her concert tour routines following a top-flight recital in Eaton Auditorium on Nov. 23. She has gained pianistic authority beyond that on which her earlier European reputation was based. On Oct. 3 Carolyn Gundy, violinist, made her European debut in London's Wigmore Hall, following studies on both sides of the Atlantic, supported by a succession of fellowship awards, one of which, by the Rockefeller Foundation, she was obliged to decline as it overlapped a Canada Council award.

Noted Musicians Die

Unfortunately, death removed two of Toronto's finest performers and teachers, each of whom left their native lands to employ their talents here. Geza de Kresz, violinist (teacher of Betty-Jean Hagen) and Alberto Guerrero, Chilean born pianist (only teacher of Glenn Gould and final teacher of Ray Dudley, among others) died at advanced ages. Both continued to teach and coach until shortly before death.

Toronto's 1959-60 music season was opened by the visit of the United Kingdom's Royal Marine Band at the Canadian National Exhibition here. It is a large band and differs from most on this continent in that each member is an active serviceman. On active service they play on the open foredeck of their ship. If it suffers a direct hit in action, they put down their instruments and take over damage repair duties, each one a specialist. During the last war they lost 25 percent of their personnel.

Toronto now has one of the few electronic, multi-channel tape-recorder machines, and Arnold Walter, director of the Toronto University Music Department, with the collaboration of two professional associates, has completed composition of the first movement of a ballet score for this oddity. Fortunately, Mr. Walter is a profound musicologist, as well as a skilled musician, and his organization of noises into musical compositions at least promises the virtues of formal structure and other elements of esthetic interest, whatever the results may be otherwise.

Early season concerts by the

(Continued on page 196)



Theodora Andrews

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Canada

(Continued from page 194)

Toronto Symphony indicated that a superior winter season has been planned. Programming and performance at the series concerts have been to full houses that have experienced no disappointments. Full houses also have heard the free Sunday afternoon Pops.

An interesting feature has been the celebrity events in all categories in Toronto.

Victor Di Bello's small Pro Arte orchestra plays good music, but limits its repertoire to the livelier compositions, and, as with the symphonic Pops series, draws more young people.

The League of Canadian Composers has invited composers—mostly those interested in 12-tone and other forms of new music—from 30 countries for an international Conference to be held at Stratford, Ont., during the coming summer's festival there. They will discuss performers' problems, techniques of composing contemporary music of symphonic proportions, teaching and the public relations of avant-garde composers. Of the six public concerts planned, one is to exploit new sound-media, including electronic music, if enough material for a full program can be obtained. The sponsoring League has a grant from the Canada Council of $10,000.

England

State Aid to Arts Urged

By HAROLD ROSENTHAL

This has been a year of committees, enquiries, and reports, the net result of which has been to strengthen the public's acceptance of the idea of state patronage for the arts. Indeed, now even the most reactionary section of the British press and public has reluctantly agreed that without public money, the arts cannot survive.

The first report to be published was June 1959, when the committee set up by the London County Council to inquire into the future of Sadler's Wells Theatre, announced its findings. This committee came into being as a direct result of the crisis that threatened Sadler's Wells in the spring of 1958. Its members included Sir Adrian Boult, Lord Latham, and Philip Hope-Wallace.

Among the conclusions and recommendations made by the committee were the following:

"Sadler's Wells, founded primarily as a service to London, still retains that characteristic, whereas Covent Garden has developed as the major element in the central national institution for opera. Together, they provide the essential core of native repertory on which a permanent national opera can be founded.

Opera Attendance High

"The two London opera houses attract largely separate publics at present, though with a considerable field of common repertoire.

"Neither Sadler's Wells nor Covent Garden alone can now provide for the existing audience for the two. The level of attendance for opera is high at both theatres, and the disappearance of either would be serious.

"Sadler's Wells and Covent Garden are complementary rather than in competition.

"Sadler's Wells remains an indispensable element in the provisions of opera in London. Its special contribution to the cultural life in London justifies some substantial and continuing assistance from the London rates.

"Assistance by the London County Council should be regarded as a deliberate contribution towards an adequate provision of opera as a cultural amenity for the benefit of the people of London.

"A considerable amount of improvement (structurally, etc.) is required at Sadler's Wells in the interests of both staff and public. This improvement should not be delayed; certain works should be put in hand as soon as possible and carried out over the next few years at an estimated cost of about £50,000.

"On the assumption that the scale of the Arts Council contribution in respect of Sadler's Wells Theatre will be not less adequate in the future than in the past, the Committee think that any assistance given to Sadler's Wells by the London County Council should be on the following lines: Grant of £35,000 a year for three years in the first instance, subject to reconsideration if necessary; An extra initial grant of £15,000 for maintenance work and improvements, on condition that the gift of £15,000 at present held in reserve is similarly applied, and that the work will be undertaken as soon as possible; £10,000 of the annual grant in the second and third years of the triennium to be earmarked for the same purpose.

"Grant arrangements for the succeeding triennium to be considered not later than the end of the second and third year, and the decision to be made known as early as possible.

"Sadler's Wells should be able to count on continuing support of the same order as for the first triennium, and for subsequent years an annual figure of £25,000 might well be regarded as a minimum."

All the above recommendations were accepted by the London County Council and have already been put into operation.

Financial Support Needed

A week later, the Gulbenkian Foundation published its report "Help for the Arts", which embodied the findings of a small committee under the chairmanship of Lord Bridges, permanent secretary of the Treasury, and official head of the Civil Service. The Foundation pledged itself to implement the suggestions made in the report, which as far as music is concerned, emphasized the need of financial support to those concert promoters and orchestras that perform new and modern works in their programs, which do not always attract large audiences.

As far as opera was concerned, the committee emphasized that "any falling short from the highest standards is less than tolerable"; and that "worthwhile performances should not be limited to London".

As a result of this, the first grants announced during the late fall included £5,000 for the Wexford Festival in Eire; £2,000 for the New Opera Company; £1,500 for the Handel Opera Society; and £550 for the National School of Opera.

Then, at the end of October, came the Arts Council official annual report

(the 14th to be published), entitled this year "The Struggle for Survival". Whereas last year's report sounded the alarm for opera and ballet, this year's shows great concern for the live theatre. Of opera and ballet it paints a far more cheerful picture, "both Sadler's Wells and Covent Garden being 'out of danger', certainly for the time being".

The Arts Council grant from the Treasury for 1959-60 is £1,218,000, and about £118,000 larger than the previous year. "Virtually the whole of this increase will be devoted to making ends meet at the Royal Opera House."

The results of the Sadler's Wells plan for touring opera outside London, backed by the council, proved both encouraging and successful. Not only did it cost less than the sum set aside for it by the Council, but in fact reversed the trend of falling box-office receipts which had been apparent for some two or three years in the case of opera tours outside the capital. On average, the company played to houses of about 70% capacity.

Unfortunately the report could not paint so encouraging a picture of the orchestral situation, especially in the provinces. The total subsidy of the Council for orchestral music amounts to £110,050, and although further grants are provided by many local authorities they are not proving enough to maintain the present strength and quality of the orchestras —those specifically mentioned as being in need of more financial aid are the London Philharmonic, the Hallé, the Royal Liverpool Philharmonic, the City of Birmingham, the Bournemouth, and the Scottish National. The conditions under which these orchestras have to operate tempts them to overwork and underrehearse, to skimp on soloists, to select "safe" programs, and to tour too often.

In the concert halls as a whole there has been a recent decline in attendance and it has been suggested that the immense popularity of the long-playing record may have contributed to this. As the report says:

Living Arts Face Extinction

"The living arts are in increasing peril of decline and extinction largely because they are being packaged and delivered in the home by certain lucrative industries, Independent Television, and record companies. The natural doctrine of replenishment seems a just and timely one to invoke, either on a voluntary basis, or failing that, on a legislative one".

The year ended with the publication of two more documents—the Royal Opera House's annual report (its second), and a fine publication by the Bow Group, the progressive young Conservative organization, entitled "Patronage and the Arts". Both these emphasized the incongruous situation that exists, whereby Covent Garden has to pay a large annual rental to the Ministry of Works for the theatre, and also find money each year for the house's upkeep. The sum of half a million pounds a year is quoted as being the minimum amount of subsidy the opera house should receive.

Covent Garden's report justifies the theatre's present artistic policy (more foreign guests and more original-language opera) on the grounds that in the present circumstances, the directors must show the Treasury that the house is being run with as little loss as possible. It still reiterates, however, that the main purpose of the operation is "to build up a permanent British opera company on the lines of the companies found in every opera-loving country on the Continent, with the exception of Italy, where a different system prevails".

The Bow Group's pamphlet has some interesting suggestions to make concerning possible further sources of patronage for orchestral music:

"As a commercial proposition both the Government (through purchase tax on records), and the recording companies earn substantial sums from music, while the broadcasting and television companies also depend on musicians to a great extent to fill their programs. Further patronage from these sources can therefore be amply justified on the grounds of self-interest alone. Local government has accepted the principle of supporting music, but further collective support needs to be organized. There is ample scope for increased patronage from business, both at the amateur and professional level. Until the future of the orchestras has been secured with the aid of all these patrons, they cannot perform enough new music or give experience to young conductors."

This last question is still one of great concern in this country. Readers of MUSICAL AMERICA will have learned of the success of Colin Davis both in the concert hall and the opera house; and the young Alexander Gibson has gone from Sadler's Wells to the Scottish National Orchestra. But these are two exceptions—for other than John Pritchard, who is already a whole generation older than these two, we have no new names in this field to report. Here a word would not be out of place about the remarkable success of the Musica Viva concerts organized by John Pritchard with the Royal Liverpool Philharmonic. Indeed, visitors to next summer's Edinburgh Festival will be able to sample two of these concerts.

Edinburgh Management Changes

Mention of Edinburgh brings us to the coming change there in artistic direction. Robert Ponsonby, who has directed the festival for the last three years, resigned a few months ago in protest to the continued refusal by the city to increase the financial support given to the festival, which has led to a lack of novelty and enterprise in the programs. He has been succeeded by the Earl of Harewood, who has been "Director of Opera Planning" at Covent Garden for the last few years. Mr. Ponsonby will still be responsible for the 1960 Festival, but Lord Harewood begins operations to plan for the 1961 Festival. Following the success of the 1958 Leeds Festival, and knowing Lord Harewood's tenacity and ability to persuade people of the necessity of achieving high artistic standards, Edinburgh should be able to look forward to a lively future.

Glydnebourne, too, has seen the end of an era. Last summer marked the end of Carl Ebert's 25 years of artistic directorship of the theatre. And although he will still be a welcome guest producer, the name of his successor has not been disclosed. Günther Rennert is considered first favorite by many people. He will be in charge of the new production there of "Don Giovanni" in the summer; and the season will also include a new production of "I Puritani", and revivals of "Falstaff", "Die Zauberflöte", "Cenerentola", and "Rosenkavalier". Sir Thomas Beecham will be in charge of "Zauberflöte", and Joan Sutherland will sing Elvira in "Puritani".

Perhaps this young Australian soprano's emergence as an international singer of the first rank has been the most gratifying and thrilling event in British music during the last year.



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France

Paris Opera Shows Artistic Progress

By Claude Rostand

Apart from the inevitable ration of concertos by Brahms and Tchaikovsky, which makes up (alas!) a major part of the musical fare in France as in most other countries, there has nonetheless been a series of interesting musical events in Paris and other large French cities in 1959.

For the first time in her turbulent career, Maria Callas appeared in Paris at the Opéra. It was more a success in stirring up curiosity, in achieving wide publicity, and in displaying *haute couture* than a genuine musical success.

Speaking of the Opéra, the change of direction there and at the Opéra-Comique has been a very happy one. Artistic progress is already manifest. Appointed by the de Gaulle government and by its Minister of Arts and Letters, Andre Malraux, the administrator of the Opéra and the Opéra-Comique, A. M. Julien, seconded by Gabriel Dussurget, has already given the first French production of Bartok's "Bluebeard's Castle" and a spectacular new "Carmen", with Jane Rhodes. The Opéra-Comique has given "La voix humaine" of Poulenc in an excellent staging by Jean Cocteau. After a brief crisis, the ballet of the Opéra is in process of reorganization.

The four Sunday concert associations have continued to function: Colonne, Pasdeloup, Lamoureux, and the Société des Concerts du Conservatoire. In general, their programs have been very routine. But I should except the Lamoureux Concerts, under Igor Markevitch, which have offered an unusually interesting season, consecrating a large part of their programs to contemporary music and to neglected music of the past. Moreover, Mr. Markevitch has strengthened his orchestra, which is markedly superior to the other three.

Radio Orchestra Anniversary

The fifth of the major Paris orchestras, the National Orchestra of the French Radio and Television, celebrated its 25th anniversary with a series of concerts led by world-famous conductors.

Two other organizations have functioned regularly: the Domaine musical and the Présence de la musique contemporaine. Domaine musical is an association for avant-garde music founded by Pierre Boulez and appearing in the Theatre of Jean-Louis Barrault. These concerts, which drew only two or three hundred people some years ago, today fill the large hall of the Théâtre de France-Odéon, of which Mr. Barrault has just been made director. Works by many of the young generation have been given: Berio, Stockhausen, Maderna, Pousseur, Nono, etc. To celebrate the 50th birthday of Olivier Messiaen, the world premiere of his "Catalogue d'oiseaux" was given. Domaine musical has become one of the most vital elements in the musical life of Paris.

Présence de la musique contemporaine is organized as a project of the Théâtre National Populaire, directed by Jean Vilar. Last season, concerts were organized to familiarize the public-at-large with the great classics of our own century, from Debussy and Schönberg to Dallapiccola, passing through the intermediary generation of Prokofieff, Stravinsky, Bartok, etc. In view of the success of this enterprise, which is aimed at a general and unsophisticated public, this series has been broadened to include works by younger and more radical composers.

Another great organization has expanded its activities: the Théâtre des Nations, at the Théâtre Sarah Bernhardt, which brings each spring the most celebrated drama, opera, and ballet companies of the world to Paris. Parisians have applauded "The Flying Dutchman" and "The Marriage of Figaro" in admirable productions by the Frankfurt Opera; an excellent "Ariadne auf Naxos" from the Städtische Oper of West Berlin; and two remarkable productions from the Opera of East Berlin, "The Tales of Hoffmann" and "Albert Herring", in startling stagings by Walter Felsenstein.

Recitals have offered no great novelty or surprises. But certain artists have merited special attention. Maurice Gendron and Philippe Entremont have given some beautiful recitals of music for cello and piano; and Maurice Crut and André Terrasse have devoted a series to great contemporary works for violin and piano. These two duos should win international attention.

Among the soloists there is one who has won a place in the very front rank—the violinist Christian Ferras, who has arrived at a splendid interpretative maturity, whether in classical or modern music.

Crisis in Tenors

In the realm of song, it must regretfully be admitted that the French school is not very brilliant. But I can cite three singers whose renown and talent have already passed the French frontiers: Jane Rhodes, a superb Carmen and Tosca; Regine Crespin, who is singing at Glyndebourne, Bayreuth, and the Vienna Opera, as well as at the Paris Opéra, with great success; and Rita Gorr, who has made a success internationally comparable with the others. As to tenors, alas, the crisis continues. And it is beginning for baritones. Neither the young ones nor those who showed promise in the recent past have fulfilled our hopes.

Among events which could be called "Parisian" was the solemn homage rendered to Francis Poulenc on the occasion of his 60th birthday. At the Salle Gaveau, a large audience applauded some of his profane and sacred works. Poulenc himself accompanied Pierre Bernac in some of his songs. It was an especially touching occasion, because the artistic association of the two men, who have given concerts together for 25 years, is probably going to be dissolved, since the great French baritone has decided to abandon his concert career and devote himself entirely to teaching.

Some interesting performances have been given in leading cities in the provinces. Strasbourg, which has the best opera outside of Paris, offered a remarkable production of Verdi's "Don Carlos", in Italian, and recently has given us an excellent "Wozzeck". The annual Spring Festival at Strasbourg (the oldest in France) has made a praiseworthy gesture towards contemporary music in giving the French premiere of the cantata of Pierre Boulez, "Visage nuptial", and in staging Prokofieff's ballet "Cind-

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France

(Continued from page 198)

derella" for the first time in France.

The festival at Aix-en-Provence, given annually in July, was particularly interesting in 1959. The principal attraction was Haydn's opera, "Il mondo della luna", which was brilliantly staged by Maurice Sarrazin, with ravishing décor by Jean-Denis Malclès. Marcello Cortis was the hero of this performance, with a charming comic touch. Carlo-Maria Giulini conducted in masterly fashion. Mozart's "Magic Flute" was given with magical settings, also by Malclès, who again enjoyed a personal success.

Contemporary music was not forgotten. New examples of "spatial" music by Maurice Jarre and Henri Pousseur had their premieres. It should be remembered that it was at these contemporary music concerts in Aix-en-Provence that the young composer Pierre Boulez was revealed as a matchless conductor. He made such a profound impression that he was immediately engaged by several European orchestras, notably the Vienna Philharmonic, at the instigation of Herbert von Karajan.

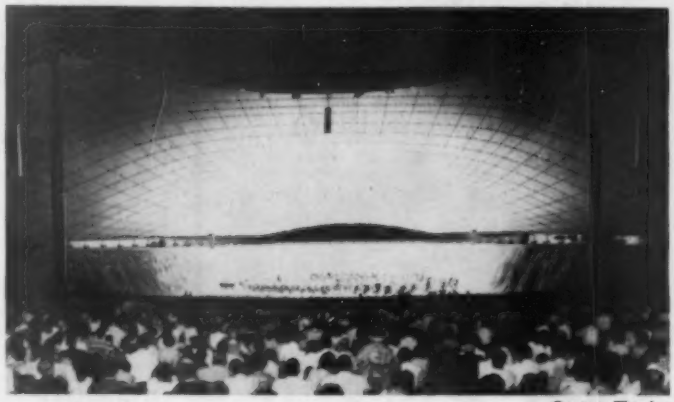
To round out the report on festivals, I should mention that at Besançon, which also took heed of contemporary music. Three premieres dominated programs: the "Livre pour quatuor" of Pierre Boulez, played by the Parrenin Quartet; the Piano Concerto for Left Hand and Orchestra by Prokofieff, which was disappointing, because the composer had side-stepped the true problems involved in such a work; and the "Parables" of Bohuslav Martinu, which had a great success under the baton of Charles Munch.

We should not forget to note the winners of the Concours Marguerite Long-Jacques Thibaud, in piano and violin. Two very promising young artists were revealed. Winner of the first prize in piano was the Japanese virtuoso Toyoaki Matsuura, with a Horowitzian technique and a fiery temperament. The first prize in violin went to an artist of Hungarian origin who has a certain talent. But I should like to call attention to a runner-up, the 16-year-old Japanese girl Shizuko Ishii, who was decidedly the most musical personality among all the contestants. If she did not take first prize, it was doubtless because of her extreme youth. If she develops normally, she will become an artist of the highest rank.

Concert and festival programs for the coming year have not yet been announced. But the Opéra and the Opéra-Comique in Paris have promised some interesting fare. At the Opéra we will have Ravel productions with new décor, including "L'heure espagnole", "Daphnis et Chloé" (with Chagall scenery), and "L'enfant et les sortilèges"; also a new production of "Iphigénie en Tauride" of Gluck; "La Traviata", with Victoria de los Angeles; "Boris Godunoff", with Cangalovic; "Lucia di Lammermoor" with Joan Sutherland; "The Flying Dutchman" and Fidelio", conducted by Hans Knappertsbusch; "Tosca", with Renata Tebaldi; and repetitions of "Ariane et Barbe-Bleue", of Dukas, and "Jeanne au bûcher" and "Antigone", of Honegger.

Several new ballets are also announced: "Conte cruel" by Philippe Heriat and Georges Delerue; "Quartsiluni" by Knudage Riisager and Harold Lander; "La dame aux camelias" by Henri Sauguet and Tatiana Gsovsky; "Le printemps" by Marcel Binet and Georges Skibine; "Le bal du destin", by Daniel Lesur; and "L'amour et la Vie", by Tibor Harsanyi. Two classic ballets will also be given: "Le lac des cygnes" and "Les Sylphides".

The Opéra-Comique will offer the French premieres of several works: "Le chevalier des neiges", by Georges Delerue; "Les adieux", by Marcel Landowsky; "Phedre", by Marcel Mihalovici; "Volo di notte", by Luigi Dallapiccola; and "La locandiera", by Maurice Thiriet.



Courtesy The Age

The Sidney Myer Music Bowl, King's Domain, Melbourne, opened in 1959



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Australia: Sydney

Orchestral Woes Down Under

By Wolfgang Wagner

During his tenure of office, Sir Eugene Goossens, the first conductor of the Sydney Symphony, was often vigorously attacked for his inclusion of new or little-known works in his programs. Nicolai Malko, his successor, is now blamed for the conservatism of his programs. The real issue is, of course, not the number of first performances in Australia presented during a season but the musical and artistic value of the works selected.

Under Mr. Malko's conductorship we are presented with interpretations of the classical and romantic repertoire that stand comparison with performances elsewhere in the world. At the same time, contemporary music is by no means neglected, but Mr. Malko prefers to select only works of proven value such as Stravinsky's "Oedipus Rex" or Alban Berg's "Lulu" Suite.

The highly stimulating visit of the Czech Philharmonic last October permitted us, for the first time, to ask two pertinent questions: How do Australian orchestras compare with overseas organizations and what are actually our shortcomings?

The answer to the first question has been given. The second question cannot be dealt with in terms of quality of performances, luster and warmth of tone, balance between the various departments or artistic discipline. Sydney's great problem is of a quite different nature.

Our educational institutions have failed to provide the orchestra with competent and thoroughly educated young musicians. The string players of the Czech Philharmonic are all well-trained, experienced artists from the first to the last desk. Musical education is one of our most pressing problems that must be tackled immediately and with a good deal of imagination.

An interesting phenomenon is the ever growing popularity of chamber music. The Musica Viva Society provides lovers of this type of music with concerts by top-ranking ensembles and the list of subscribers increases from season to season. For 1960 the Society has engaged the Claremont Quartet of New York, the Janacek Quartet of Prague and I Musici of Italy.

A Festival of Arts will be held for the first time this year in Adelaide, the capital of South Australia. The Festival will include orchestral concerts, recitals, opera, ballet, and drama performances, and art and literature exhibitions. There will be a UNESCO-sponsored seminar during a Composers' Week. The Sydney Symphony, the Victorian Symphony and the South Australian Symphony will be brought together to perform on the same platform within the two weeks of the Festival, between March 12 and March 26.

Sixteen overseas artists will tour for the Australian Broadcasting Company in 1960. They include five conductors —Sir Malcolm Sargent, who will make his fifth ABC tour, Igor Markevitch, Georges Tzipine, John Hopkins from New Zealand, and the young Australian-born Charles Mackerras.

The instrumentalists visiting Australia for the first time include the Russian cellist Mstislav Rostropovitch, the Italian violinist Gioconda de Vito and the pianists Grant Johannesen, Philippe Entremont and Eva Bernathova. The Canadian soprano Lois Marshall will also pay her first visit to this country.

Artists making return visits will be the pianist Bela Siki, the violinist Alfredo Campoli, the Chinese bass Yi-Kwei Sze and two Australian singers, Joan Hammond and Kenneth Neate. Miss Hammond will also tour for the Elizabethan Opera Trust, which resumes its activities after a recess of one year.

The building of Sydney's Opera House is making steady progress. When completed the House will be one of Australia's biggest buildings with its length of 600 feet and width of 380 feet. Target date for the opening is Jan. 26, 1963, which will be the 175th anniversary of the founding of Sydney by its first governor.



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Australia: Melbourne

1959 Posed Uncomfortable Questions

By Dorian LeGallienne

The year 1959 did not provide Melbourne with a stimulating musical season, except for posing some uncomfortable questions. There were a great many concerts, but neither the standard of performance nor the level of attendance was high.

Kurt Woess, who has directed the Victorian Symphony since 1956, resigned his position at the end of the season, so that the orchestra has now had four "permanent" conductors in the ten years of its existence—Alceo Galliera, Juan Jose Castro, Walter Susskind and Mr. Woess. No successor to Mr. Woess has yet been announced and the Australian Broadcasting Commission, which virtually controls large scale music-making in Australia, is perhaps wise to take its time in appointing a new conductor. In the meantime the orchestra will carry on under its deputy conductor, Clive Douglas, and visitors, of whom five have so far been named, Sir Malcolm Sargent, Georges Tzipine, Igor Markevitch, John Hopkins, and Charles Mackerras.

The public has not been slow to express various opinions, in letters to the press. Complaints about programs seem equally divided between those which find the choice of items too hackneyed and those which demand standard works only, with no new music at all. Perhaps there is no solution to this problem, which is probably universal, though it is aggravated in Melbourne by the fact that there is only one orchestra of professional standard appearing before the public. Those responsible for program selection have continued to steer a middle course by choosing well-tried, overplayed masterpieces in the main, with a sprinkling of light, insubstantial new pieces to produce a spurious impression of novelty. As so often happens, compromise has pleased nobody.

It has been particularly irritating for the local composer. Australian music, according to some unwritten law, understood only by the Australian Broadcasting Commission, is still almost entirely excluded from regular orchestral programs in Melbourne. The composer, while he might be prepared to stay in the background, if he can hear significant contemporary works from which he can learn, cannot be expected to accept calmly the waste of valuable time on harmless, but boring, trifles from overseas.

One essential for success will be to allow the new conductor sufficient freedom to develop the orchestra in the best interests of players and public. The resignations of Messrs. Galliera, Castro and Susskind were all brought about, at least in part, by the tangle of Musicians' Union rules and Australian Broadcasting Commission regulations which made it impossible for the conductors in question to reorganize the personnel and commitments of the orchestra as they saw fit.

The visit of the Czech Philharmonic gave those of our players who have not been outside Australia their first chance to hear overseas symphonic work of high standard. Comparisons were inevitable, and, while the Victorian woodwind and brass sections stood up to the test, the Czech string playing left us far behind.



Robert Dockley

George Logie-Smith

Last year there were eight other local orchestras besides the Victorian Symphony appearing in public, as well as the University Conservatorium Student's Orchestra.

The most arresting figure to emerge from this sudden spurt of small-scale orchestral activity is undoubtedly George Logie-Smith, a young conductor who early last year moved to Melbourne from the neighboring city of Geelong. Mr. Logie-Smith's work with the Astra Chamber Orchestra has been impressive and the results limited only by the technical capacity of the players.

His conducting of the University Choral Society, a purely amateur and hitherto undisciplined choir, was a triumph, and in Vaughan Williams's G minor Mass the performance could hardly have been bettered for sensitive musical insight.

Chamber Music Fostered

It is from groups outside the Australian Broadcasting Commission's control that the most valuable work was done in 1959. The Musica Viva Society, which collaborated with the Commission in making the visit of the Czech Philharmonic possible, has continued to foster chamber music in Australia, both by local and imported artists.

The Society was unfortunate in that both the Barylli String Quartet and the Quartetto di Roma, engaged to appear here last year, had to cancel their tours at the last moment. Satisfactory replacements were found in the admirable Feld Quartet and the Alma Trio, both from America.

The Glickman String Trio, which has given several concerts under Musica Viva auspices, deserves praise for the greatest improvement among local chamber-music groups during 1959.

The Oriana Madrigal Choir and Chamber Orchestra and the Dorian Singers, all three directed by Leonard Fullard, have continued to provide enjoyable and well-prepared performances of early and unfamiliar music.

Opera has again been in the doldrums, for the Elizabethan Trust, which lost money in 1958, announced early in the year that in future it would present seasons of opera every 18 months, instead of annually. The disadvantages of this are much greater than the lack of a Melbourne season during 1959.

The Trust was organized on a nationwide basis several years ago to build a permanent touring company, affording regular employment for our singers. Now the singers will have to fend for themselves between seasons, which they most often do by going to Europe and staying there, many of them having had great success in English and European opera houses.

The one glamorous musical event of the year came with the opening of the Sidney Myer Music Bowl (picture on page 200). This structure of plywood and aluminum, erected in gardens close to the City, won the R. S. Reynolds Memorial Award, 1959, as the most significant work of architecture "in the creation of which aluminum has been an important contributing factor". The Bowl, inspired by the Hollywood Bowl, was presented to the people of Melbourne by the Sidney Myer Charity Trust in memory of the late Sidney Myer, the founder of Myer's Emporium, a large Melbourne department store.

Designed for open-air musical performances, the Bowl has already been used, with mixed success, for opera, ballet and orchestral performances. It provides seating for 2,000 people under cover and 30,000 on the lawns that slope down to it. For the opening concert, by the combined Victorian and Sydney Symphony orchestras, Alfred Wallenstein came from America to conduct and Andor Foldes to appear as piano soloist. In Beethoven's "Emperor" Concerto, Mr. Foldes' work was vital and exuberant.

As well as Mr. Foldes, three visiting pianists made a great impression during 1959. Rudolf Firkusny won the public from initial indifference to full-house enthusiasm, a memorable event being his authoritative performance of Janacek's strange, but strangely moving Concertino, given in collaboration with local performers. Ingrid Haebler, whose work in the Viennese classics was exquisite in its freshness and refinement, and Tatyana Nikolaeva, a Russian pianist with superb technique and tone control, were the other two notable pianists.

The French violinist Devy Erlih won approval with his technical assurance and youthful vitality, and the public showed that it had not forgotten the American soprano Mattiwilda Dobbs, who repeated the success of her earlier visit here.

India

Orchestras Excite

By Sorab Madi

In the short space of seven weeks, two orchestras performed in Bombay. On Oct. 20 came the Vienna Philharmonic under Herbert von Karajan. A full house greeted the musicians, although the prices of the tickets were the highest ever charged here. The orchestra performed in the quadrangle of St. Xavier's College. The highlight of the concert was an exciting performance of Richard Strauss's "Till Eulenspiegel". The "Pastoral" Symphony of Beethoven and works by Johann and Josef Strauss made up the rest of the program.

The Czech Philharmonic under Karel Ancerl and Ladislav Slovak brought piano soloist Jan Panenka in the Tchaikovsky First and the Beethoven Fourth Piano Concertos.

The beginning of the season however was far from promising. Bad luck seemed to be with the Bombay Madrigal Society Organization. In early July the Ozim Alphenhiem concert was canceled and pianist Walter

(Continued on page 204)



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J. Harris Morgan, Greenville (Tex.) Herald-Banner, Nov. 18, 1959

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Monterey (Cal.) Herald, April 22, 1959

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Milwaukee Sentinel

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"A PIANIST OF UNUSUAL PROMISE IMAGINATION AND MUSICAL INTELLIGENCE"

— *NEW YORK TIMES* —



Photo: Hia Glazer, N. Y.

" . . . A BRILLIANT ARTIST . . . AN EXCEPTIONAL GOODWILL AMBASSADOR"

— *U. S. STATE DEPARTMENT* —

- This season, Mr. Rosen's "brilliant pianism" and extreme effectiveness as a goodwill emissary were enthusiastically acclaimed throughout Asia. "Rosen gives a dazzling recital"—Singapore. ". . . the most thrilling pianism heard hereabouts"—Asahi, Tokyo, Japan. He performed 65 concerts from Greece to Japan.
- This Spring he will tour 10 Latin American countries again under State Department auspices. (May through August 1960)
- His Town Hall debut was greeted with unanimous praise by the New York critics. Following his N.Y. recital, he appeared throughout the country in recital and as soloist with such major orchestras as the Atlanta Symphony, the Cleveland Orchestra and twice with the New York Philharmonic at Lewisohn Stadium.

Foreign Representative: Bichurin & Stawski

India

(Continued from page 202)

Hautzig was summoned from Bangkok for the inaugural concert of the 1959-60 season. In August, an accident to Ornella Santoliquido resulted in the cancellation of the concert by the Quartetto di Roma.

Music-making by local people is very limited. An event of note is the emergence of the Chamber Music Players. This group of fine young amateurs makes it a habit to play adventurous programs. Ralph D'Mello, clarinettist, proved himself able to the task in hand when he played the Bartok "Contrasts" and the Mozart Clarinet Quintet. Another local artist whose recital is worth mentioning was pianist Ratti Mehta.

Bombay is fortunate in having here the husband-and-wife team of Howard and Helen Boatwright. Their joint recitals have been a joy. Assisted by Theresa Athaide of All-India Radio, the Boatwrights have introduced to Bombay works never before heard. Miss Boatwright was the soprano soloist in a Handel bicentenary presentation of "Acis and Galatea". The Madrigal Singers and the orchestra were conducted by Howard Boatwright. The role of Acis was sung by a visiting tenor, William Herbert.

Lili Kraus comfirmed the impression she made during her first visit that she is among the fine living interpreters of the music of Mozart, Haydn and Schubert. Julian Olevsky, violinist, with Wolfgang Rose, proved himself a player of distinction.

Everybody is awaiting the recital by Gerard Souzay. In February, Campoli returns for two concerts. With the orchestra he will play the Bruch Concerto and the Saint-Saëns Introduction and Rondo Capriccioso. At the same concert Shanti Seldon will give the premiere of the Concerto for piano and strings by the Indian composer Vanraj Bhatia. He is a pupil of Nadia Boulanger and was formerly a student at the Royal Academy in London. Leslie Chabay is also scheduled for a concert, and in March comes a minor musical invasion by the Czechs. This time the great Janacek Quartet will play two concerts and they will be followed by the Czech Trio. Philippe Entremont will also be heard in 1960.



Aue-Foto

The interior of the Tivoli Concert Hall in Copenhagen

Denmark

Ballet Dominates with New Works

By Alma Heiberg

This season at the Royal Theatre the ballet has been prominent. Last fall brought "Cock Dance" and Erik Bruhn's "Festa", both to Rossini's music, with Kirsten Ralov and F. Björnsson as soloists. For 1960 are announced three ballets of Harald Lander in collaboration with Knudage Riisager. They will be "Etude", "Les Victories de l'amour" (music after Lully), and "Kameliadamen" ("Lady of the Camellias") with music by Jens Bjerre.

The only new work at the opera was "A Dinner Engagement" by Lennox Berkeley. Carl Ebert did a new staging of Strauss's "Ariadne auf Naxos", with John Frandsen conducting. Bonna Söndberg was Ariadne, and Kirsten Schulez sang Zerbinetta. Frans Andersson, the Danish baritone who sang Alberich and Kurvenal at Bayreuth in 1958-59, was engaged to sing Philip II in Verdi's "Don Carlo". Among other operas given were "Falstaff", "Un Ballo in Maschera", "Così fan tutte", "The Magic Flute", "The Abduction from the Seraglio", "La Bohème", "Gianni Schicchi", "H.M.S. Pinafore", Carl Nielsen's "Aladdin", and Karl Birger Blomdahl's "Aniara".

The Danish Radio gave 19 concerts, with Thomas Jensen and Mogens Wöldike as chief conductors. Among the foreign conductors were Rafael Kubelik, Albert Wolff, and Paul Sacher, and among the soloists were Tibor Varga, Gaspar Cassado, and Ida Haendel. Eugene Ormandy conducted a special concert which featured Olivier Messiaen's "L'Ascension". The Radio Opera performed Stravinsky's "Rossignol", Mozart's "Idomeneo", Strauss's "Salome", and Debussy's "Pelléas et Mélisande". For 1960 are planned Verdi's "Macbeth", Bizet's "Carmen", Nielsen's "Saul and David", and Orff's "Der Mond".

Radio lectures were given on "Anton Webern" and "Danish Court-Music in the Baroque and Rococo". For Chopin's 150th birthday, his complete works will be given. The Mahler 100th Anniversary will be commemorated by a series of lectures also.

The summer of 1959 brought a brilliant season at Tivoli. The Tivoli Concert Hall Orchestra head conductor is Svend Christian Felumb. Among the foreign conductors were Carl Garaguly, Sir John Barbirolli, and Igor Stravinsky. Among the soloists were Emil Telmanyi and Tibor Varga, violinists; Geza Anda, Eugene List, and Robert Riefling, pianists; and Kenneth Spencer and Kim Borg, basses.

For the summer season of 1960 Carl Garaguly and Robert Blot have been engaged as guest conductors. Among the soloists will be Tossy Spivakovsky, Gianna d'Angelo, Erich Kunz, Kim Borg, Geza Anda, and André Gertler.

A high point of the early fall season was the appearance of Jerome Robbins' Ballets, U. S. A.

Last August, the Collegium Musicum, under Lavard Friisholm, arranged eight classical concerts in the Carlsberg Glyptotek.

Paul Hindemith had a success with his two concerts. The first was in Louisiana, the museum just outside of Copenhagen, where the Amatör-Orchestra under Ib Eriksson played "Der Plöner Musiktag". In the second program, Hindemith conducted the Royal Chapel Orchestra in the Falconercenter. Bonna Söndberg sang "Das Marienleben". As the major work, Hindemith conducted his "Pittsburgh" Symphony.

Purcell's 300th birthday was celebrated with an historical concert. Songs were sung by Randi Teglbjerg, and J. Isacsen played cembalo works. The most overwhelming event of the autumn was Ferenc Fricsay's concert with the Royal Chapel Orchestra. It included the "Masonic Funeral Music" of Mozart and Brahms's Second Symphony and D minor Piano Concerto. Margrit Weber was the soloist in the concerto.



John Brownlee teaching with Norelco Tape Recorder: The world-famous Australian baritone, beloved "Don Giovanni" of the 1930's and 40's and now Director of the Manhattan School of Music, tape records with his Norelco 'Continental' a difficult passage sung by pretty student Judith Ingram. Afterwards Mr. Brownlee played back this section of the tape to show his pupil precisely what needed further vocal polishing. "A high-quality tape recorder enables the teacher to let his pupils hear themselves as others hear them," says Mr. Brownlee. "I find my Norelco 'Continental three-speed tape recorder an extremely versatile teaching tool, especially as it is capable of outstanding faithful, undistorted reproduction of vocal and instrumental timbres." The Norelco 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1Z2, 230 Duffy Avenue, Hicksville, Long Island, N. Y.

Japan

Visiting Musicians on Increase

By Eloise Cunningham

Tokyo.—Musicians from abroad have been visiting Japan in increasing numbers, making this country a growing center of music. The largest number of representatives have been from the Soviet Union, Czechoslovakia and Yugoslavia. They included the Czech State Philharmonic with its conductor, Karel Ancerl, and ten individual artists. Among the latter were Mirka Pokorna, Czech pianist; Valerii Klimov, Soviet violinist; and Igor Ozim, violinist from Yugoslavia. The Moiseiev dance group from the Soviet Union and the Yugoslavia "Kolo" folk dancers also toured Japan.

From Austria came three outstanding musical groups: the Vienna Philharmonic with Herbert von Karajan, the Vienna Choir Boys, and 12 members of the Vienna State Opera Group. Superb productions of Mozart's "Don Giovanni" and "The Marriage of Figaro" were staged, in which Wilma Lipp, Emmy Loose, Teresa Stich-Randall, Paul Schoeffler, Erich Kunz, and other leading singers took part.

Italian opera singers, including Mario Del Monaco, Tito Gobbi, Gabriella Tucci, and Giulietta Simionato, sang in productions of operas of Verdi, Puccini, Donizetti, and Bizet.

German musicians who visited Japan were Rita Streich, soprano, Helmut Roloff, pianist, and the musicolo-

(Continued on page 206)

THE TEXAS BOYS' CHOIR

George Bragg, Director

Istvan Szelenyi, Associate Director

The Texas Boys' Choir is one of the most outstanding and unique choral groups in the world today. Recognized internationally, the Choir has been featured in more than 700 major concert engagements throughout the United States and Europe, including nationwide radio and television appearances, such as the Dave Garroway Show and the Pat Boone Show.

Within the past year, the Texas Boys' Choir gained exceptional acclaim of critics during an international choir competition in Wales. The manifest warmth, visible sincerity and sublime artistic merit of the Choir brought further triumphant acclaim in the course of a highly successful tour of nine European countries. Among many outstanding appearances, the Texas Boys' Choir was heard in Westminster Abbey in London, Notre Dame and Sacred Heart in Paris, the Cathedral in Dijon, France; also, the Cathedral in Pisa, Italy; the Sistine Chapel and St. Peter's in Rome, where the Texas Boys' Choir sang high mass at the principal altar.



The Texas Boys' Choir sang also for His Holiness, Pope John XXIII, which is significant, as the Choir is non-denominational.

The Choir appeared over the combined networks of the British Broadcasting Company, both radio and television; on the Swiss Radio in Berne, on the Radiodifusion of Paris, and the Radio of the Netherlands. Other concerts of this celebrated organization included engagements with the U. S. Navy Band in Washington, D. C.; the Royal Dutch Marine Band in Rotterdam, Holland, and an appearance on the most popular television show of Great Britain and Canada, a Sunday night program on the Granada Network.

Established 14 years ago by founder and conductor George Bragg, the Texas Boys' Choir is composed of 150 boys from 8 to 15 years of age, who combine regular school work with year-round musical study and rehearsal.

CRITICS ACCLAIM TEXAS BOYS' CHOIR . . .

American Guild of Organists
Houston, June 23-27, 1958

"Beauty flowed into the convention at Trinity Episcopal Church with the singing of this well schooled, happy appearing choral organization of boys under George Bragg's detailed direction. These boys sang with the quiet assurance, dignity, accuracy and ease which bespeaks careful, disciplined training.

"The opening Gregorian Kyrie was chastely and worshipfully sung . . . the Verdi complexities were handled with special aplomb . . . the ever-loving Benjamin Britten Ceremony sparkled and danced its way to sheer delight for the listener."

Ray Berry, Editor
The American Organist

Het Vaderland, The Hague
July 17, 1959

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"In the United States there are five boys' concert choirs, and after the concert given at the Kursaal last night by the Texas Boys' Choir, we cannot imagine that these boys from Fort Worth are not the top of all these groups . . . We do not remember having heard a boys' choir sing so purposefully and intelligently since the famous Regensburger Domspatzen. The Texas Boys' Choir represents an important choral achievement — one of the very best boys' choirs of the world."

Het Vrije Volk
Rotterdam, July 28, 1959

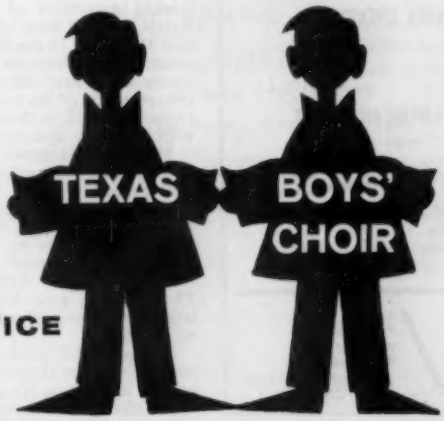
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"Of all the American Choirs visiting our country, the Texas Boys' Choir is perhaps one of the best."

Eugene Eberle

"The completely excellent Texas Boys' Choir, in a concert at the Kursaal in Scheveningen, Holland, covered itself with glory."

Serge Saxe
Osterreichesche Musik Zeitschrift
Vienna



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Japan

(Continued from page 204)

gist H. H. Stuckenschmidt, who gave a series of lectures. France was represented by the baritone Gerard Souzay and the composer André Jolivet, and the Janine Charat Ballet troupe. Andres Segovia, Spanish guitarist, and Marisa Regules, Argentine pianist, completed the list of musicians from Europe and South America.

A growing number of American musicians have been arriving in Japan, and during the past year four musical groups and six individual artists toured the country. The majority came under the cultural exchange program of the United States Department of State, one with the assistance of private American foundations, and the remainder at the invitation of the Japanese.

The United States government sent out the Little Orchestra Society of New York, Blanche Thebom, and the two conductors, George Barati and William Strickland. Jack Teagarden's Sextet and the Golden Gate Quartet also came under official government auspices. The trip of Joel Rosen, pianist, was made possible by the Music Assistance Program, which is supported by the Martha Baird Rockefeller Foundation.

A Japanese committee invited Igor Stravinsky and the Alma Trio to take part in the second annual Osaka International Festival held last April and May. The American singer Teresa Stich-Randall also participated in the festival, as a member of the Vienna State Opera Group. The Tokyo People's Theatre Association, an organization of some 40,000 members, brought Andor Foldes, Hungarian-born pianist, to Japan.

Strickland Conducts Broadcasts

William Strickland was in Japan about three months as part of his Asian tour. He conducted the Japan Philharmonic in a series of broadcasts of contemporary American music and also for a subscription concert.

Joel Rosen gave concerts in six leading cities during his visit of two weeks and featured on his programs "Three Moods for Piano", composed especially for the tour by William Schuman.

The Little Orchestra Society had a busy 12-day schedule of concerts. Arriving at the close of a strenuous trip through nine Asian countries in eight weeks, they gave spirited performances for large and appreciative audiences wherever they went.

During his stay of five weeks in Japan, Andor Foldes gave 15 concerts, ten of them in Tokyo, and also gave a number of special performances for schools. Recognized as one of the leading exponents of the music of Bartok, he had been requested to feature the works of the Hungarian composer on his programs, and he made an especially deep impression with his interpretation of the tremendous Piano Concerto No. 2, in three performances with the NHK Symphony.

Mr. Foldes assumed the dual role of conductor and soloist at his farewell concert with the Japan Philharmonic. He conducted the "Coriolanua" Overture by Beethoven and "Oberon" Overture by Weber and in Beethoven's "Emperor" Concerto performed as soloist while conducting. The audience gave him one of the largest ovations ever accorded a visiting musician.

George Barati, musical director and conductor of the Honolulu Symphony, arrived in May on his second visit to Japan and spent one month here. He conducted the Tokyo Philharmonic, augmented by the United States Fifth Air Force Band, in three performances in connection with the Japan-America Music Festival sponsored by the United States Air Force. The program included compositions by Copland and Gershwin and closed with an authentic performance of Tchaikovsky's "1812" Overture, complete with extra brass choir and the firing of field artillery. Mr. Barati also conducted the Tokyo Philharmonic, the Tokyo Symphony, and a number of radio concerts.

Blanche Thebom, mezzo-soprano of the Metropolitan Opera, was in Japan for two weeks in June as "cultural ambassadress" under ANTA. Arriving with little advance notice there was unfortunately insufficient time in which to engage halls and arrange concerts, and many who would have liked to hear her sing were disappointed. She appeared with great success, however, in a half-hour radio-television broadcast and also in a concert hastily arranged by university students.

In early autumn Julian Olevsky, violinist, made an extensive tour of Japan, giving concerts in smaller centers not usually visited by musicians from abroad. He appeared as soloist with the Tokyo Symphony and Japan Philharmonic on radio and television and received favorable criticism in the press.

While not an American citizen, the Japanese violinist Toshiya Eto and his sister and accompanist, Reiko Eto, both connected with Curtis Institute at Philadelphia, returned during the summer to make a highly successful concert tour of their homeland. It was Mr. Eto's second return since he left about ten years ago to study under Zimbalist, and he finally gained the recognition in his own country which has been accorded him for some time past in the United States.

In addition to musicians from abroad, mention should also be made of American musicians residing in Japan. Harold Crutherds, for three years first cellist with the ABC Symphony, gave a farewell concert in March before returning to the States to join a chamber-music group being organized by Thor Johnson. Broadus Erle, who has been concertmaster of the Japan Philharmonic for three and one-half years, appeared as soloist in the Violin Concerto of Alban Berg at a subscription concert of the same orchestra. Mr. Erle returns to the States this summer to take an important musical position in the East. He has made valuable contributions to the musical life of Japan as a solo violinist as well as concertmaster, and also as an outstanding teacher of talented Japanese violinists.

American musicians scheduled to arrived in Japan this coming spring are the Boston Symphony and its conductor, Charles Munch, and the Paganini String Quartet. Both groups will take part in the third annual Music Festival to be held in Osaka from April 6 to May 6. Thor Johnson is coming to conduct local symphony orchestras.



D. Rosenblum

Naomi Pinkus (center) has the title role of "Alexandra" in its world premiere by the Israel Opera. Menahem Avidom is the composer of this wholly Israeli work

Israel

Philharmonic Enlarges Series

By SAMUEL MATALON

The Israel Philharmonic has added another series of subscription concerts, which puts the number of subscribers at 24,000, and there are still people on the waiting list. Despite the fact that the Philharmonic now has the large Temple of Culture as its home, the number of concerts has not been reduced, and they amounted last year to 174—a concert every other day throughout the year.

Last year Jean Martinon was appointed conductor of the Philharmonic, and his contract runs until July 1960. Concerts have been given under Charles Munch, with Isaac Stern as soloist. Nino Sanzogno conducted "Un Ballo in Maschera", with the Tel-Aviv Chamber Choir and with Eugene Tobin, Kostas Paskalis, Lucille Udovick, Lucretia West, and Karol Lorraine. Also appearing here was Jerome Robbins' Ballets U. S. A.

With the appointment of a permanent musical director, the number of guest conductors has been reduced. Mr. Martinon has conducted the first two concerts of the season, with Mattiwilda Dobbs and Gyorgy Cziffra as

(Continued on page 231)

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—New York Times

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—Buffalo Courier Express

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—Natal Daily News, (Durban, South Africa)

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—Washington Post and Times Hearld

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"The highest possible musical and technical standards—the standards one would expect from a Milstein or a Heifetz."
—New York Herald-Tribune

"And because Mr. Tree plays with such perfect intonation and purity of tone, it was a pleasure to hear his violin alone."
—New York Times

"Rarely are violinists great in their twenties. Michael Tree must be counted among the exceptions."
—Quebec Soleil

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Kroll Quartet

"Music in the hands of this gifted quartet moves not to a metronomic beat, but to more subtle pulsations seemingly felt by the group as by a single player."

—New York Times

"A group whose fullness of tone and phrasal intensity are the equal of any currently on the concert scene."

—New York Herald-Tribune

"A warm, vivid aggregate sound, a smooth blend and rich sonority that are delightful."

—Cleveland News

Epic Records

Betty-Jean Hagen



"An artist of achieved stature and excitingly distinctive personality."

—New York Herald-Tribune

"A luminous performance . . . a technique sure and solidly built. Her tone is full, rich and warm."

—Pittsburgh Post-Gazette

"Scored a personal triumph . . . fine clarity of tone, splendid sense of phrasing and interpretative understanding."

—Vancouver Sun

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Joseph
Schuster



"Distinguished music-making . . . a virtuoso's equipment without a virtuoso's shortcomings . . . a master of his craft."
—New York Times

"Cello playing in the great tradition . . . a musical treat of a rare order."
—New York World-Telegram & Sun

"Some of the most beautiful musical sounds ever heard in San Francisco."
—San Francisco Chronicle

Capitol and Vox Records

Shakeh
Vartenissian Soprano



"Hers is the kind of voice that Verdi might have hoped to hear . . . With all its intensity it never loses its warmth."
—Corriere della Sera (Milan)

"La Vartenissian has arrived at the height of what one hopes to have in a dramatic personality and has still retained a warm flexible voice."
—Il Gazzettino (Trieste)

"Sang exquisitely . . . with a great artistic refinement."
—Il Messaggero (Rome)

"A beautiful voice and an intelligence which is equal to every dramatic situation."
—La Nazione (Florence)

Capitol Records

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Lili
Chookasian Contralto



"One of the most remarkable and satisfying alto voices to be heard today. There is unlimited power throughout her range, there is opulence of tone . . . a radiant expression of joy."
—Christian Science Monitor

"A natural contralto voice of extraordinary magnificence . . . producing tones of gorgeous color and richness all through her wide range. Her singing was sustained and powerful."
—New York Times

"We have not heard a contralto like this since the early days of Marian Anderson . . . The thrill of hearing a voice of such magnificent opulence comes only too rarely in our concert life."
—Louisville Courier-Journal

"One of the most tenderly lingering moments in a memorable performance" (Mahler's "Resurrection" Symphony).
—Chicago Daily News

Vanguard Records

Norman
Farrow Canadian Baritone



"A superb musician with a beautiful voice . . . almost unique among baritones of our knowledge."
—Washington Post

"A superlative program. Mr. Farrow sang with distinction in all his numbers."
—Toronto Globe and Mail

"Norman Farrow did some of the evening's finest singing. He is an oratorio singer par excellence, with splendid technique, breath control, phrasing and musicianship."
—Indianapolis Times

RCA-Victor Records

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Artist List For 1960-61

HOWARD AIBEL, *Pianist*

BETTE BJOERLING, *Soprano, Royal Opera, Stockholm*

CAMERA CONCERTI, *Chamber Orchestra of 14 winds and strings*

GABOR CARELLI, *Tenor, Metropolitan Opera*

JOHN CARTER, *Tenor*

WILLIAM CLAUSON, *Balladeer-Guitarist*

NINA DOVA, *Soprano-Guitarist*

THE EGER PLAYERS, *French Horn, with Piano, Cello & Violin*

ROBERT GERLE, *Violinist*

GILBERT & SULLIVAN CONCERT HALL, *Vocal Ensemble*

JOHN GILLASPY, *Baritone, San Franciso, N. Y Opera Company*

DAVID GLAZER, *Clarinetist*

THE DAPHNE HELLMAN TRIO, *Harp, String Bass and Guitar*

BEATRICE KREBS, *Mezzo-Contralto, N. Y. Opera Company*

RICHARD LEIBERT, *Organist*

ARDA MANDIKIAN, *Soprano, Covent Garden Opera*

ROBERT McFERRIN, *Baritone*

CLAUDETTE SOREL, *Pianist*

SYLVIA ZAREMBA, *Pianist*

DAVID GLAZER

Clarinetist, has established himself as a top-ranking artist in the solo and chamber music circles of the U.S. and Europe, highlighted by Casals Festival in Prades . . . three European tours . . . soloist with leading quartets, orchestras and assisting artist with prominent singers.

Of the playing in the Hindemith Concerto with the Brussels Radio Orchestra, Jacques Stehman wrote:
"Always David Glazer played this concerto with impeccable virtuosity, a supple and perfect technique, a beautiful sonority, great precision and with a musical sensitivity both comprehensive and subtle. He was vigorously applauded."

LA LANTERNE—Brussels, October 29, 1959

Mr. Glazer has not only confirmed the establishment of the clarinet as a solo instrument in Europe by his many tours, but has also pioneered and championed its acceptance in the U.S. through many recitals.

"The Clarinet seldom has a solo role for an entire concert here, but the program played by DAVID GLAZER last night suggested that it could be employed more often with artistic profit. . . . With deftness and fluency, he displayed a tone which was consistently appealing and realized the clarinet's complete spectrum of hues and timbres in discerning interpretations."

New York Herald Tribune, April 29, 1958

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PHOTO: MIA GLAZER, N. Y.

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of the world famous Radio City Music Hall



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"New Attendance Record set for Pop Program" (Leibert soloist with Buffalo Philharmonic) —BUFFALO EVENING NEWS

"Leibert gives expert organ recital here. Leibert left no doubt that he is an organist of rare accomplishments" —MIAMI NEWS

"Leibert is America's great interpreter, improvisor, and breath-taking technician" —THE SEATTLE TIMES

"Large Crowd Turns Out for Leibert Recital" —FT. WORTH STAR-TELEGRAM

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"by any standards a remarkable performer." N. Y. Times



Joseph EGER

"brilliant soloist" Detroit News Nov. 14, 1959
"nearly unbelievable in perfection . . . lambent beauty"
Detroit Free Press Nov. 14, 1959

the EGER PLAYERS (French horn, piano, violin, cello)
"gave an excellent account of themselves"
"gratifying performance"
N. Y. Times Dec. 10, 1959

director of and soloist with
CAMERA CONCERTI (chamber orchestra of 14 strings and winds)
"besides being one of the finest horn players this generation has produced, now proves himself to be a conductor of consequence . . . superlative technique, sound musical judgment."
Montreal Star Oct. 19, 1959

"rich musical experience, a triumph."
Toledo Blade Nov. 14, 1959

"notably sensitive and musical set of performers."
Boston Daily Globe Nov. 16, 1959

'59 FALL TOUR press raves
'60 Spring tour SOLD OUT

Hear Mr. Eger on RCA VICTOR recordings



Robert McFERRIN baritone

"A JOY TO HEAR"
LOS ANGELES TIMES

Columbia Records
Riverside Records
Metropolitan Opera Club Records
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the MGM film "Porgy and Bess"

THIRD EUROPEAN TOUR—FALL 1960

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Harold C. Schonberg, New York Times

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Cincinnati—2
Detroit
New Orleans—2
Little Orchestra Society—3
Chautauqua
Reading, Pa.
Scranton, Pa.—2
Erie, Pa.—2
Altoona, Pa.
Rhode Island
Connecticut—3
Columbus, Ohio—2
Huntsville, Ala.
Norfolk, Va.—2
Savannah, Ga.
Shreveport, La.—2
Muncie, Ind.—2
Amarillo, Texas
Albuquerque, New Mexico
Independence, Mo.
Sedalia, Mo.
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Television: NBC CBS ABC

Radio: WNBC WCBS WOR WJZ WQXR WNYC

Claudette Sorel



Third European Tour
March-May 1960

Fourth European Tour
March-May 1961

•

Annual Transcontinental Tour
U.S.A. and Canada—1960-61

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Steinway Piano
Photo by Michael Stillman, Monitor Records

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Sylvia ZAREMBA
PIANIST



N. Y. Times, Dec. 18, 1959 — "one could only marvel at what she did accomplish." "Miss ZAREMBA played with technical fluency." Her fingers are as strong and agile as those of any of her contemporaries, male or female. "she is a brilliant performer and a pianist of authority."

N. Y. Herald Tribune, Dec. 18, 1959 — "one of our more phenomenally gifted and accomplished pianists"

Christian Science Monitor, Nov. 16, 1959 — "this gifted young pianist plays splendidly with full imagination and with a superb grasp of the keyboard."

New York Times, Nov. 29, 1959 — "She has a finished style, a brilliant technique."

Europe:—March April 1960
March April 1961

European Mgt: Maurice & Yves Dandelot, 252 Faubourg Saint-Honore, Paris

Unicorn & Realistic Records — Steinway Piano

William CLAUSON
BALLADEER GUITARIST



"William Clauson held his audience spellbound"
—New York Times

"Clauson was like a breath of fresh air, using his well-tempered high baritone with sincere artistry."
—London Daily Telegraph

"William Clauson is a viking of song, to me irresistible, one of the most colorful and versatile singers and accomplished guitarists that I have ever heard."
—Carl Sandburg

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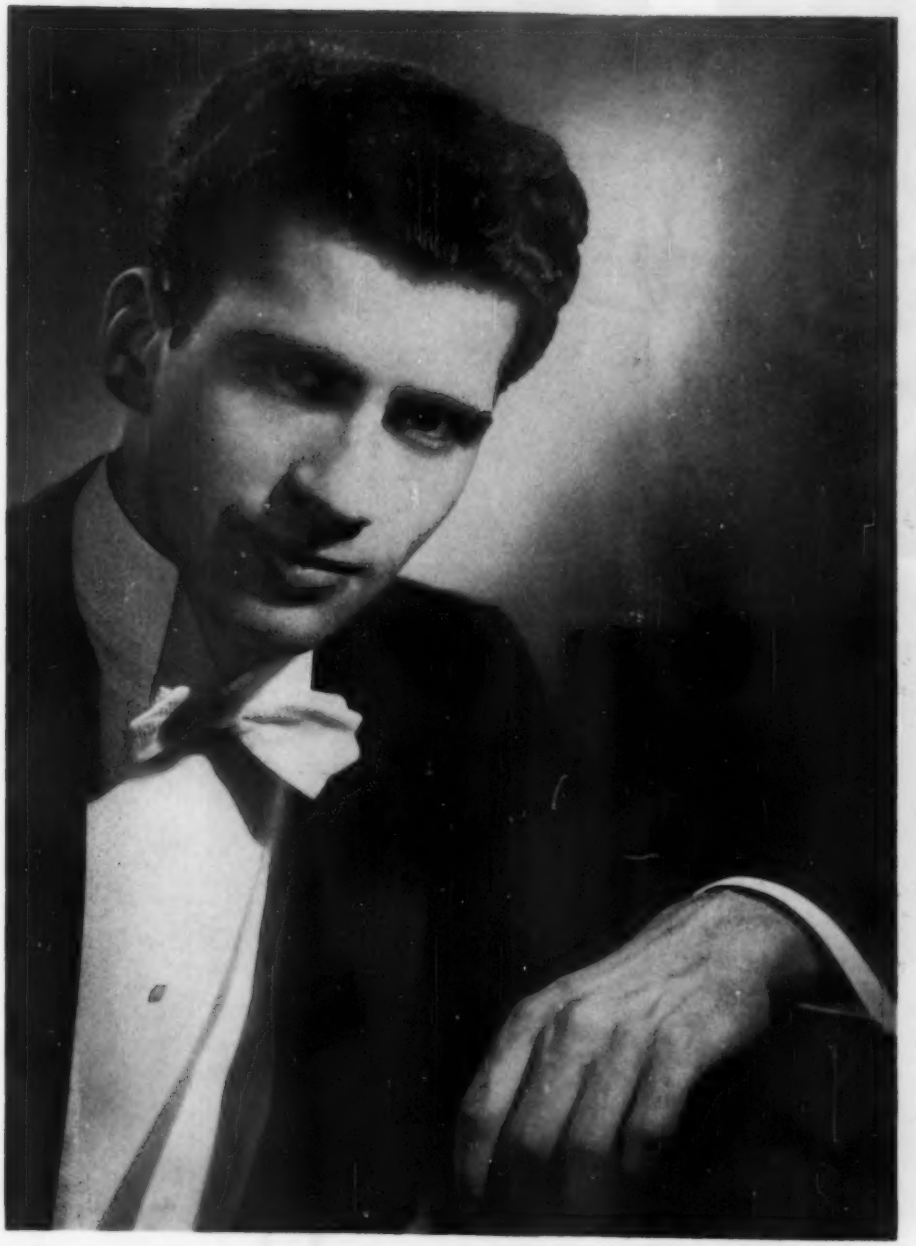
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HOWARD AIBEL

PIANIST

"A Pleasure to Hear"

New York Times, November 4, 1959



" . . . a gifted, subtle and keenly intelligent musician . . . Mr. Aibel is a highly promising young performer given to the investigation of musical detail as few of his generation are. He should be watched by all who care for expert pianism."

W. F., New York Herald Tribune
November 4, 1959

" . . . playing that had the fire and sound of brilliance . . . an unusual degree of poetic inflection, full of singing tone of beauty."

Paul Hume
The Washington Post
October 5, 1959

" . . . Mr Aibel took the dangerous course of presenting only well known masterpieces to his audience, thus leaving his artistry open to comparison with the reigning monarchs of the piano world. All things considered, he made out remarkably well. His readings of such tests of pianistic strength and talent as the Waldstein Sonata and Carnaval demonstrated a sure technique and a sharp musical intelligence."

Irving Lowens
The Washington Evening Star
October 5, 1959

1959 WINNER OF

The Walter W. Naumburg Foundation Award

and

The Josef Lhevinne Memorial Prize

Winner of

The Ernest Hutcheson Memorial Prize

The Music Education League Gold Medal Award

The Brooklyn Symphony Contest

The National Federation of Music Clubs' Original Composition Prize

Won First Prize in The International Piano Recording Festival

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Gabor CARELLI Tenor

Tenor, Metropolitan Opera Company—
"BRILLIANT"—
N. Y. Times
(RCA Victor Records)



Robert GERLE Violinist

"A recital that was everywhere a delight —even a triumph. A 'Musician's musician', of the grandest order."
New York Herald Tribune

"Gerle is quite truly **A MASTER VIOLINIST."**
Paul Hume—
Washington Post



Mezzo-Contralto, New York Opera Company—
"A BEAUTIFUL VOICE"—
N. Y. Times
(Columbia & MGM Records)





"A VOICE OF POLISHED TENOR GOLD"—
Los Angeles Times
(Columbia Records)

Beatrice KREBS Mezzo-Contralto

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STEWART GORDON
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SIDNEY HARTH

* *Guitarist*
ALIRIO DIAZ

* *Harpist*
MARCEL GRANDJANY

* *Harpsichordist*
SYLVIA MARLOWE

* *'Cellist*
GUY FALLOT

* *Soprano*
KUNIE IMAI

* *Mezzo Soprano*
GLORIA LANE

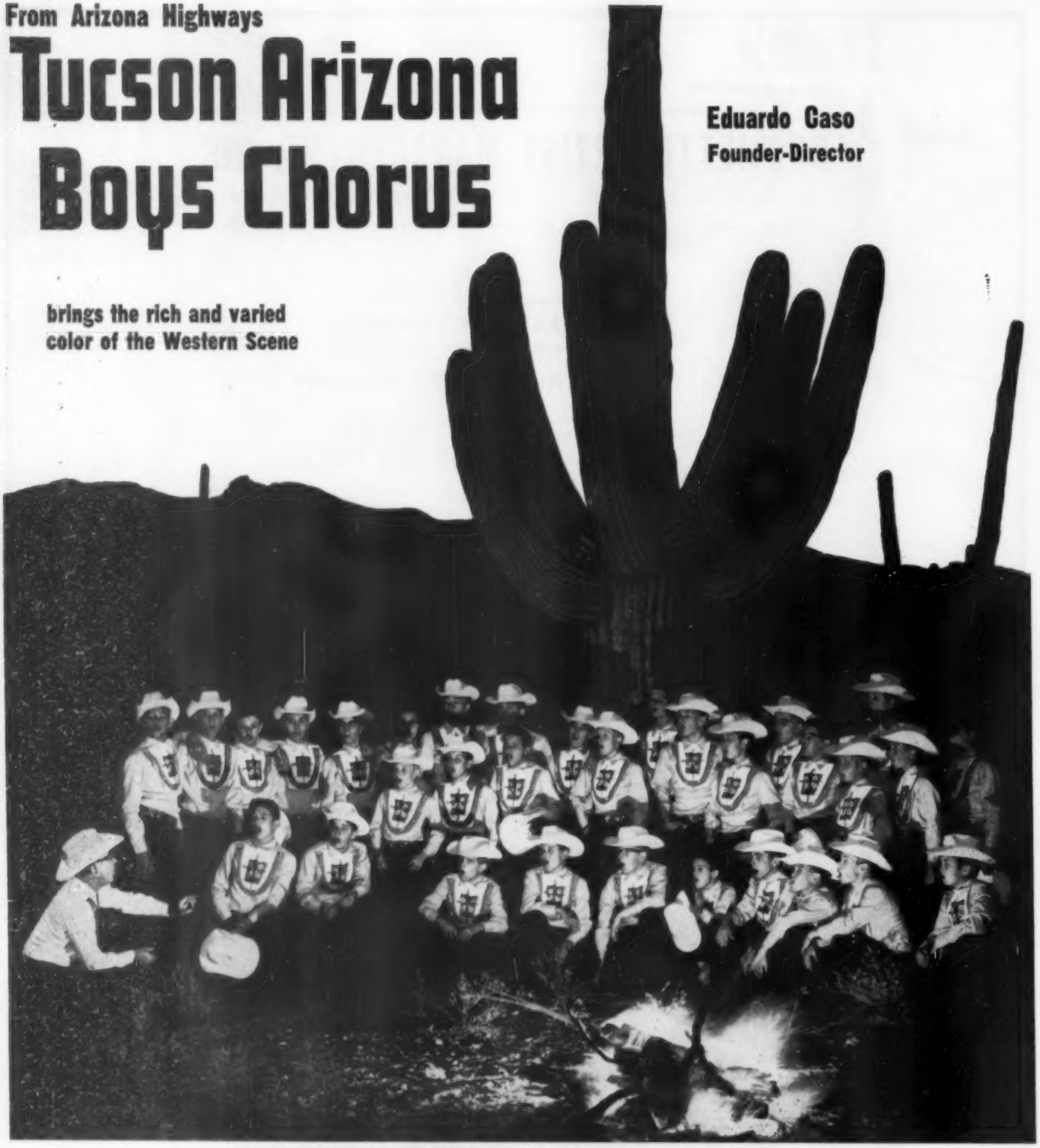
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in "THE LIGHT FANTASTIC"
A Dance Review

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SEASON 1960-61

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"Here is a rare and valuable pianistic personality"

Saturday Review of Literature

SAMSON FRANCOIS

First North American Appearances in 10 Years Bring Accolades from Cities in Two Nations

The New York Times NOV. 7, 1959.

Samson Francois Gives Piano Recital

NOTHING in Samson François' previous American appearances prepared this listener for the playing heard from the French pianist last night in Carnegie Hall. In a case like this, one throws the past performance charts out of the window and starts a revaluation, for his was an extraordinary, exciting concert.

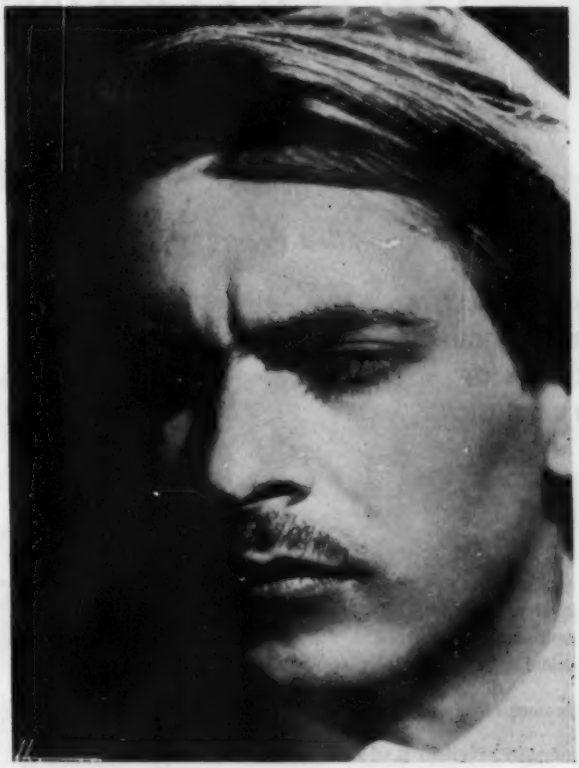
M. François has picked up a type of discipline and pianistic command that is altogether unusual. In a varied program of Debussy, Liszt, Ravel, Chopin and Prokofieff, there was not one moment that lacked flair and excitement. There may have been some eccentricities, but these did not matter. The performances had style, personality and a bravura command of the instrument that were irresistible.

●

The pianist allows himself considerable leeway in rhythmic detail and also in detail of phrase, but he manages to hold the music together. His outlook is primarily romantic, and even in three Debussy Etudes and Prokofieff's Seventh Sonata he gave romantic performances, never losing tone or line. He is one of the few pianists who have been able to make the Prokofieff sound like a real keyboard piece rather than a collection of glassy chips.

A small man who sort of curls himself around the legs of the piano when taking a bow, there is nothing small about his playing. The finale of the Prokofieff and the "Eroica" Etude of Liszt had enormous sonority. M. François' brilliant technique has been recognized in the past, and one was not surprised at the celerity with which he concluded the octave passages of the Liszt Fourth Rhapsody; but one was very much surprised at the real elegance and subtlety he brought to the music. The audience at Carnegie Hall last night heard one of the best piano recitals given in this city in recent years.

H. C. S.



"One of the pianistic highlights of this season. A master of the keyboard, a musician who convinces."—*Variety*

New York **"A master"**

"He has a phenomenal technique. The piano belongs to him; there is not the slightest doubt of that. In every sense Samson Francois is a "big" pianist; in every sense he is a master."

Jay S. Harrison, N. Y. Herald Tribune

"Young Samson Francois lived up to his first name last night by triumphing over a giant-sized program. One might call him the French Gilels or the French Cliburn. Samson Francois is of the elect."

Louis Biancolli, N. Y. World-Telegram

Los Angeles **"Astonishing"**

"Keep in mind the name of Samson Francois; he is an astonishing pianist, and tickets for his next concert will probably be at a premium. Even before the intermission was reached the public was cheering."

Los Angeles Times 11-22-59

Chicago **"Astonishing"**

"A recital that was astonishing in its technical audacity and unexpectedly serious in tone. He has the fingers, the temperament and the musicality of a major artist."

Chicago Daily News 12-21-59

Montreal **"Rare"**

"An intelligence and a taste rare in our days."

Montreal La Presse 12-1-59

Washington **"Exciting"**

"One of the most exciting effects I've heard from a piano in a long time."

Washington Evening Star 12-18-59

"A pianist of first rank. Awesome virtuosity and musical insight."

Washington Daily News 12-18-59

Winnipeg **"Breathtaking"**

"There may be other pianists in the 25 to 35 age group who can play as well as Samson Francois, but few exist to my knowledge. One of the most breathtaking performances I have ever attended."

Winnipeg Tribune 11-11-59

Duluth

"This Samson has the soul as well as the touch of David!"

Duluth News-Tribune 11-14-59

IN AMERICA — FALL 1960

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"HIGHLY IMAGINATIVE, EXQUISITELY-EXECUTED PRESENTATION OF RHYTHM IN MUSIC"

"A GAY PARIS, FULL OF SONG AND MOVEMENT AND THE JOY OF LIVING"



"Sheer artistry, excitement, imagination and exquisite musicality"

"The essence of joie de vivre"

"So exciting, so excellent that I cannot recommend them highly enough"

"One of the brightest evenings on our Campus"

"Call it continental charm or effervescent Gallic personality. Whatever it is, Varel and Bailly and the Chanteurs de Paris have got it"

"The only words that can aptly describe them: 'c'est magnifique' "

"The joy, romance and enthusiasm of their music come across in any language"

"A complete delight to our student audience"

"Gay and Gallic"

"The excitement and color of this presentation were magnificent"

"Sparkling performance draw their audiences into a circle of French gaiety" • "Contagious exuberance"

"An overflowing feeling of joy" • "It's pure delight"

"To put it into plain Americanese, they're terrif!" • "The Champagne of Choral Groups"

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Ballet Russe de Monte Carlo

The Cleveland Play House**

presenting: Shaw's "Candida" Zweig's "Volpone" Marlowe's "Doctor Faustus"

The Columbus Boychoir

FALL TOUR: Featuring a fully-staged presentation, in costume, of Menotti's "Amahl and the Night Visitors" (four adult soloists added) SPRING TOUR: Regular BOYCHOIR program

The National Opera Company**

(Formerly "The Grass Roots Opera Company")

Presenting Opera in English: "Carmen", "La Cenerentola" and, as a double bill, "Gallantry" by Douglas Moore and "R.S.V.P." by Offenbach

The Original Don Cossack Chorus and Dancers

Serge Jaroff, Conductor

Virgil Thomson

Composer-Conductor-Lecturer

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Rosalyn Tureck*

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Sergei J. Denham, Director

The only major dance company touring North America annually on a season-long, coast-to-coast basis, and one of the few cultural attractions of **any** kind whose name on a theatre marquee, standing by itself and without the support of other presentations on a concert series, means real business to the local manager.

E.G.:—**Gross ticket sales for ten-day engagement in Chicago (December 25th, 1959-January 3rd, 1960): $122,406.00!**

General Tour Plan 1960-61:

October:	Northeastern USA and Quebec.
November:	Southeastern States to the Mississippi.
December:	Arkansas-Louisiana to California
January:	Los Angeles to Vancouver to Denver.
February:	North-Central States to Chicago
March:	Midwestern USA and Ontario to New York City.
April:	Additional engagements in the Northeast.

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Donald Bryant, Musical Director

At least the equal of any foreign group of its kind and superior to most, "America's Singing Boys" have been booked for over 250 concert performances in North and South America since October of 1957, have appeared for two successive Christmas Seasons (aggregating over 400 performances) at New York's Radio City Music Hall, and have been featured on "Omnibus", "Arthur Godfrey Time", and many other network television programs.

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Spring Tour: Presenting the traditional Columbus Boychoir programs featuring a charming performance of Haydn's **"THE APOTHECARY"**, in costume, as a closing selection.

Recordings: RCA Victor, Decca



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Serge Jaroff, Conductor

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NB: Because of heavy commitments elsewhere, the 1960-61 tour of North America is limited to four weeks (February 27th through March 26th) in the Eastern half of the continent. Write, wire, or telephone **now** for your date!
Extended coast-to-coast tour anticipated in 1961-62.

Recordings: Decca, Columbia, Concert Hall



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The National Opera Company

(formerly the National Grass Roots Opera Company)

Dobbs Franks, Music Director;
Dr. John Newfield, Stage Director

The National Grass Roots Opera Movement was founded in 1948 by Mr. A. J. Fletcher, an attorney and business man of Raleigh, N. C., for the purpose of making opera in English a means of mass entertainment in the United States. In the ensuing years, more than 850 performances of some 25 operas have been given in schools, colleges, and universities and for concert associations of all kinds throughout the country.

New York Debut October 8th, 1959: "A vibrant, entertaining reality . . . doing a job that has needed doing for ever so long..." (Herald Tribune). "Singers are trained to act and deliver their lines with professional aplomb and timing..." (Times)

1960-61 Presentations: Bizet's **"CARMEN",** Rossini's **"LA CENERENTOLA"** and a double bill offering of **"GALLANTRY"** by Douglas Moore, and **"R.S.V.P."** by Offenbach. (NB: While piano accompaniment is the rule, combined performances with symphony orchestras are frequently given.)

The National Opera Company is administered by The National Grass Roots Opera Foundation, Inc., A. J. Fletcher, President, P. O. Box 9583, Raleigh, N. C.

Bookings: Through the Foundation, or from:
KENNETH ALLEN, New York, N. Y.
ALKAHEST CELEBRITY BUREAU, Atlanta, Ga.
PRYOR-MENZ CONCERT SERVICE, Council Bluffs, Ia.

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WILLIAM L. STEIN INC.

Artists Presented for the Season 1960-61

Lucine AMARA, Soprano—*Metropolitan Opera Assn.*
San Francisco Opera Co.

Walter BERRY, Baritone—*Chicago Lyric Opera*
Vienna State Opera

Laura BODNAR, Lyric Soprano

Nedda CASEY, Mezzo Soprano (new)

Leonard DEL FERRO, Dramatic Tenor—Abroad for 1960-61

Bette DUBRO, Mezzo Soprano (new)

Dietrich FISCHER-DIESKAU, Baritone—*Berlin Municipal Opera*
Munich State Opera

Ezio FLAGELLO, Basso (new)—*Metropolitan Opera Assn.*

Myra GENIS, Dramatic Soprano (new)

William HORNE, Tenor

Sandor KONYA, Tenor (new)— *Berlin Municipal Opera*
La Scala, Milan

Christa LUDWIG, Mezzo Soprano—*Metropolitan Opera Assn.*
Chicago Lyric Opera
Vienna State Opera

Raymond McAFEE, Baritone (new)

Jan McART, Soprano

Birgit NORDIN, Lyric Soprano (new)—*Stockholm Royal Opera*

Robert OLIVER, Basso

Norman PAIGE, Lyric Tenor—Abroad for 1960-61

Helen RAAB, Mezzo Soprano (new)—Abroad for 1960-61

Regina RESNIK, Mezzo Soprano—*Metropolitan Opera Assn.*
Vienna State Opera
Royal Opera of Covent Garden

Leonie RYSANEK, Dramatic Soprano—*Metropolitan Opera Assn.*
San Francisco Opera Co.
Vienna State Opera
La Scala, Milan

Miklos SCHWALB, Pianist

Graziella SCIUTTI, Coloratura (new)— *La Scala, Milan*
Vienna State Opera

Gladys SPECTOR, Dramatic Soprano—*Mannheim National Theatre*

Arnold VAN MILL, Basso—*San Francisco Opera Co.*
Hamburg State Opera

Jon VICKERS, Dramatic Tenor—*Metropolitan Opera Assn.*
San Francisco Opera Co.
Vienna State Opera
Royal Opera of Covent Garden

Edward WILLIAMS, Basso—Abroad for 1960-61

Raymond WOLANSKY, Baritone (new)— *Stuttgart State Opera*

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Isaac Bores

Nicanor Zabaleta (right) thanks Joseph Kaminski, concertmaster of the Israel Philharmonic, after playing as soloist with the orchestra

Israel

(Continued from page 206)

soloists. The third was under Rafael Kubelik, with Hilde Roessel-Majdan as soloist. Other conductors include Georges Singer, Paul Paray, Lorin Maazel, Carlo Maria Giulini, and Sir John Barbirolli. Negotiations are pending with Josef Krips, Sir Thomas Beecham, and Ernest Ansermet.

Soloists include Richard Tucker, Pierre Fournier, Gina Bachauer, Clifford Curzon, Nathan Milstein, Alexander Brailowsky, and Rudolf Firkusny. Programs have been varied, and Israeli composers find somewhat better chances for performance with the Philharmonic. Israeli composer Oedon Partos' "Visions" has already been performed this season, and more local works are to be included.

The Philharmonic again is to visit the United States, where their first concert will be on Oct. 16, at the Metropolitan Opera House. Carlo Maria Giulini will lead the tour. The orchestra will give between 34 and 36 concerts on their visit, which will be managed by S. Hurok and under the auspices of the American-Israel Fund.

The Israeli opera has been busy since its revival 18 months ago. So far, about 300 performances have been given, as the company is active the year round. The most important feat has been the production of a new opera by the Israeli composer Menahem Avidom, called "Alexandra", with a text by Aharon Ashman. Conducted by Georges Singer, this was a totally local work from top to bottom. Also of news was the premiere in Israel of Puccini's "La Bohème", with the Japanese soprano Michiko Sunahara as Mimì, supported by local singers.

The Haifa Orchestra has had as guest artists, Martin Rich, conductor; Camilla Williams, soprano; and Joseph Schuster, cellist. The Kol Israel Radio Orchestra has played a major role in performing music of Israeli composers, under the conductors Georges Singer and Heinz Freudenthal. Less active have been the choral groups such as the Rinat Choir under Gary Bertini, the Haifa Choir under Moshe Badmor, and the Tel-Aviv Chamber Choir under Eytan Lustig.

Chamber music is always popular in Israel and the Tel-Aviv museum has given 31 programs, which drew an average of 300 people at each.

American music is almost unknown in this country, and visiting American musicians rarely play it. To change this situation, a series of five concerts was given by the Ramat-Gan Chamber Orchestra under the American conductor Franklin Choset. The programs included works of Harris, Barber, Schuman, Bernstein, Bloch, Adler, Gillis, Persichetti, Dello Joio, Victor Herbert, and Menotti.

Belgium

Radio Is Major Musical Influence

By Edouard Mousset

In the summer months, the musical activity migrates to the holidays spots, principally to Ostend, which has a yearly dance and music festival, under the artistic management of Adrien Mayer. The 1959 festival was especially brilliant, chiefly for the numerous performances of important dance companies: "The Stars of Paris", the "Tour Eiffel" Ballets, the Ballet Theatre of Maurice Béjart, the English Western Theatre Ballet, the Ballets Jean Babilée, the Spanish Ballets of Pilar Lopez and those of Salvator Vargas, the Ballet of the Indian National Theatre, and the companies of the Brussels and Antwerp Operas.

In the musical sphere, the concerts by large foreign orchestras, Great Orchestra of the Polish Radio, Netherland Residentie-Orkest, and the Orchestra of the Italian-Switzerland Radio, and by Belgian ones, National Orchestra of Belgium, Philharmonie Orchestra of Antwerp, and the Bruges Chamber Orchestra, alternated with numerous recitals by Astrid Varnay, pianists Bertozesky, Adam Harasiewicz, F. Glorieux, Louis Backx; the violinists Lola Bobesco, G. Badev (a laureate of the Queen Elisabeth Competition); and the Orpheus Trio.

Audiences in Chimay, the beautiful castle of the Prince, heard during a week of international meetings Consuelo Rubio, Janine Michaux, Pierre Mollet, Samson François, Alexander Sellier, Karl Engel, Fred Petronio, Paul Tortelier, the Belgian Quartet, and the Chamber Orchestra of the Belgiam Radio conducted by Kurt Redel and Edgard Doneux. The programs were diversified, going from Purcell and Pachelbel to Ravel and the Belgian composer Absil. There was also a splendid performance of Gabriel Fauré's "Requiem".

In the middle of the Ardennes, the little town of Stavelot holds a festival which attracts more and more music-lovers. This summer, Alain Bernheim, Samson François, Ruggerio Ricci, Margit Spirk, Pierre Fournier, and the Haydn Quartet gave a set of recitals.

The last festival of the summer, the "September Nights" of Liége presented concerts of symphonic music, conducted by Bruno Maderna devoted to works by Stravinsky, Prokofieff, Schoenberg and Webern. A recital of chamber music brought two works by Webern, the songs of "Alissa" written by Darius Milhaud on texts by André Gide, and Schoenberg's "Pierrot Lunaire". An evening was reserved to Debussy's last compositions: "Epigraphes antiques", "En Blanc et Noir" and the three Sonatas. The opera appeared with a magnificent performance of Bartok's "Bluebeard's Castle", conducted by Georges Sebastian, and the dance with the creation by Janine Charrat's Ballet of France of "Concertant Suite" choreographed to the Third Piano Concerto by Prokofieff.

Opening the Brussels Opera season was the full company of the Frankfort Opera, who gave an excellent performance of Mozart's "Marriage of Figaro". Shortly after, the Opera of the Villa Olmo (from Como), specializing in chamber opera, brought a program of five short works, among them "Lord Byron's Love Letter" by Raffaello de Banfield and the charming "Apothecary" ("Lo Speziale") by Haydn. For the ballet, the company of the Marquis de Cuevas gave two programs, including "The Prisoner of the Caucasus" with music by Khatchaturian, and the strange surrealistic "Mad Tristan" in the settings painted by Salvador Dali. The Ballet of Roland Petit gave triumphant performances of "Cyrano de Bergerac", a choreographed setting of the Rostand classic.

The exchange with the provincial operas brought us "The Dialogues of the Carmelites" by Francis Poulenc, by the Ghent opera, and Beethoven's "Fidelio" by the Antwerp Flemish Opera.

The first productions of the Théâtre de la Monnaie caused a very favorable impression. They were Stravinsky's "Oepidus Rex" and Bartok's "Bluebeard's Castle", which received the highest approval of the audiences. A new staging of Puccini's "Bohème" met with a warm success. A renovation of the ballet led to the production, together with the companies of Béjart and Miskovic, of an astonishing and powerful new version of Stravinsky's "Sacre du Printemps".

Orchestra Loses Valued Manager

A few weeks before the opening of the 1959-60 season, the Brussels Philharmonic Society lost through death its general manager, Marcel Cuvelier, who had conducted its activity for nearly 25 years. His successor was Jacques van den Branden. More than 50 different concerts were announced in September, and others were still added. Fourteen symphonic concerts, six Bach concerts, three Beethoven programs, five concerts of concertos, 13 concerts of chamber music, six Chopin recitals given by Alexander Brailowsky, four concerts of chamber orchestras (two with the Virtuosi di Roma, two with Karl Munchinger's Stuttgarter Kammerorchester), and four organ recitals devoted to Bach's works made this an impressive season.

The artists chosen for these concerts included conductors Maurice Leroux, Eleazar de Carvalho, Karl Munchinger, Lorin Maazel, Joseph Keilberth, Hans Knappertsbusch, Rafael Kubelik and Andre Vandernoot; pianists Alain Bernheim, Eduardo del Pueyo, Leon Fleisher, Paul Badura-Skoda, Clara Haskil; the violinists Christian Ferras, Jaime Laredo, Michael Rabin, and Arthur Grumiaux.

The concerts of concertos were given by Artur Rubinstein, Glenn Gould, Brailowsky, Gyorgy Cziffra and Jaime Laredo. The Soloists of the Antwerp Bach Society and the Bach Orchestra of Hamburg share the Bach programs. In the set of chamber music concerts, the Amadeus, Koeckert, Hungarian, Budapest, Vegh, and Carmirelli Quartets were heard. Among the extra presentations of the Philharmonic Society, we had an admirable recital given by Dietrich Fischer - Dieskau, who programed Schubert's "Schöne Müllerin".

Our senior organization, the venerable Concerts Association of the Brussels Conservatoire, arranged its 126th season in the usual frame of four symphonic concerts and four popular con-

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Belgium

(Continued from page 231)

certs. The programs mix rather arbitrarily old and modern works. Some of the modern are little known here: the Fourth Symphony by Bohuslav Martinu and the Concerto for Violin and Orchestra by Malipiero. On the other hand, the "popular" series is rather abundant in works by such Belgian composers as Albert Huybrechts, Edgard Tinel, René Barbier, Marcel Poot, and Léon Jongen.

Two performances of choral works in the symphonic series included Beethoven's Ninth Symphony, conducted by Edouard Van Remoortel, and in the "popular" series, Orff's "Carmina Burana", conducted by Jean Jakus.

The "Atelier" remains the great center of chamber music, both for the numerous recitals given in its own premises (two or more every week) and for the more important ones which it organizes in the hall of the Conservatoire or the Palace of Fine Arts. To celebrate the 25th anniversary of its existence, "L'Atelier" has given an extra concert with the collaboration of the famed ensemble I Musici. One of the specialties of the "Atelier" is the discovery of good pianists. It has presented on two different occasions the Australian Bruce Hungerford, the French J. S. Vigerie, and the Belgian Louis Backx.

Among the other artists who appeared for "L'Atelier" were violinists Johannes Bruning and Fredell Lack, cellist Reinhold Buhl, harpsichordist Christiane Parée, and Alfred Mello. For the next months "L'Atelier" announces a concert by Joerg Demus, a Bach concert by Henri Honneger and pianist Maria Kalankarian, and three Schumann recitals by pianist Ruben Lifschitz.

The "Midday Concerts" with their own chamber orchestra, generally conducted by Jean Louël, present excellent programs: Haydn's symphonies and Mozart's concertos to the "Creation of the World" by Darius Milhaud and the Concerto for piano, violin and 13 instruments by Alban Berg.

A survey like this would be incomplete if it did not point out the important role played by the National Broadcasting Institute in the Belgian musical life. Through its numerous public concerts, it represents one of the major points of interest for the musical audience. Each Thursday and each Friday, a symphonic concert fills the large auditorium of the NBI. Monday is the day for chamber music.

If the Broadcasting Institute, which is a state establishment, makes a large place for Belgian artists, it also asks for a great many foreign artists. It will engage this season conductors Bruno Maderna, Carlo Zecchi, Eleazar de Carvalho, Choo Hooy, A. Ferenczyk, Kurt Woess; pianists Van Cliburn, Byron Janis, Andor Foldes, Yvonne Loriod, Toyoaki Matsuera, Alexander Uninsky, Jacques Genty; violinists Ricardo Odnoposoff, Lola Bobesco; cellists Enrico Mainardi, Janos Starker, Leonard Rose, Erling Bengtson; and singers Consuelo Rubio, Berta Monmart, Mimi Coertse.

The programs present the same diversity and happily offer the performance of works which are very seldom heard elsewhere, especially great choral works like Handel's oratorios or operas, "Judas Maccabaeus", "Alexander's Feast", and "Agrippina", Bruckner's "Te Deum", Szymanowski's "Stabat Mater", Mozart's "Requiem", and the "Alexander Nevsky" cantata by Prokofieff.

The Netherlands

Dutch Musicians Enjoy Acclaim

By Lex van Delden

The most important fact in Dutch musical life of 1960 was, unhappily, the death of Eduard van Beinum, chief conductor of the Concertgebouw Orchestra and the Los Angeles Philharmonic. The orchestra of Amsterdam lost its leader, a good friend, and an excellent musician, who created a new style of orchestral playing.

Outstanding events were some uncommon successes for young Dutch musicians. First may be mentioned Anner Bijlsma, cellist, who won the Pablo Casals Prize in Mexico. Further, there was the successful appearance of Bernard Haitink, conductor of the Radio Philharmonic, in Los Angeles, which drew American attention, and he was invited to succeed Antal Dorati as conductor of the Minneapolis Symphony. Finally, there was a third prize for the young harpist Edward Witsenburg in the International Harpists' Competition in Israel. Mr. Witsenburg is now solo harpist of the Residence Orchestra, where he appears also as a soloist in concertos.

The Concertgebouw Orchestra at present has no regular chief and nobody knows at the moment who will succeed van Beinum. In the meantime the orchestra has been headed by guest conductors, such as Mr. Haitink, Willem Van Otterloo, who gave a magnificent performance of Ravel's "L'Enfant et les Sortilèges", Eugen Jochum, Karl Boehm, who



Anner Bijlsma

conducted the traditional Beethoven cycle in a disappointing way, Ferdinand Leitner, Rafael Kubelik, and Antal Dorati.

The new season brought George Szell again to the orchestra and he gave some remarkable performances of Mozart's "Jupiter" Symphony, Mahler's Fourth, and Alvin Etler's Concerto for Orchestra. A very fine impression was also made by Carlo Maria Giulini, who presented Malipiero's Fourth Symphony and conducted some Dutch works including the Passacaglia and Gigue for piano and orchestra by Hans Henkemans, with the composer as soloist.

Many American musicians came again to Holland. Among them were Janos Starker, Bronislaw Gimpel, Nan Merriman, Hephzibah and Yehudi Menuhin, and Vronsky and Babin. Wonderful chamber-orchestral playing was delivered by the Soloists of Zagreb.

Jacob Krachmalnick, former concertmaster of the Philadelphia Orchestra and now concertmaster of the Concertgebouw, gave a series of performances as soloist in concertos by Beethoven, Mozart and Prokofieff and was also heard in recital. He will leave the Concertgebouw in April 1960 and will start a career as a soloist.

Memorable was the concert given by the New York Philharmonic under the baton of Leonard Bernstein, who demonstrated the high level of technical and artistic mastery of his ensemble.

Holland has 12 symphony orchestras, all subsidized by the government and the town councils. Therefore there is a great deal of orchestral activity, and even some provincial orchestras earn special attention for their interesting and daring programs. The Noordhollands Philharmonisch Orkest in Haarlem under its chief Henri Arends, gave first performances of works by Lutoslawski, Baird, Guillaume Landré, Otto Ketting, and Jan Mul. The Limburgs Symphonie Orkest in Maastricht, conducted by André Rieu, stresses contemporary music of Belgium and Holland. Both conductors are convinced of their duty towards contemporary art. Paul Hupperts, director of the Utrechts Stedelijk Orkest, is active in the same way and gave a series of special concerts of music by Schönberg, Webern, and others.

Experimental Concerts

In Amsterdam one can attend performances of the Netherlands Society for Contemporary Music, an organization which arranges extremely unconventional programs. Last year "experimental" concerts with works by such composers as Boulez, Stockhausen, Henze, and Eitler were given.

An exceptional situation arose in the Netherlands Opera, which had been governed very badly during the last years. Too many guests were invited and one could not speak of a really Dutch institution. The new season started with a new Swiss musical director, Peter Maag. His first performance in Amsterdam, Beethoven's "Fidelio", was a very serious failure. The press spoke of a true disaster, which promised still greater difficulties for the Opera. The rehearsals for his second production, Bizet's "Carmen" were so unpromising that he was compelled to cancel the performance. A week later the board of the Opera announced that Mr. Maag had retired and left Holland. Now the Opera must start a new future and create a real Dutch ensemble, such as the Netherlands Opera had a couple of years ago. The intendant, Evert Cornelis, should have the chance to execute his stirring plans in this direction.

At this moment two of the best groups of the nation are touring the United States. First is the Netherlands String Quartet, which two seasons ago had such a great success during its first tour in the United States, that it was invited to undertake a second one. It performs not only well-known works but also contemporary Dutch quartets.

Also the Netherlands Chamber Choir, conducted by Felix de Nobel, is making its first visit to the United States.

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N. Y. Journal-American, Nov. 12, 1959



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TIME Magazine, Nov. 23, 1959

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The New Yorker, Nov. 21, 1959

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The New York Times, Nov. 12, 1959

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N. Y. Herald Tribune, Nov. 12, 1959

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N. Y. World Telegram, Nov. 12, 1959

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Louis Biancolli, N. Y. World-Telegram and Sun

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Germany

Strauss, Schumann, Mahler Feted

This season the tenth anniversary of the death of Richard Strauss, the 150th anniversary of the birth of Robert Schumann, and the 100th anniversary of the birth of Gustav Mahler are being celebrated with special concerts and festivals by German orchestras. Other than this, there are the usual performances of classic and modern works.

The Berlin Philharmonic, under the direction of its principal conductor, Herbert von Karajan, this winter is performing 32 concerts. Mr. Karajan himself is conducting five of them, while the rest are being performed under the guest conductors Franz Allers, Karl Boehm, André Cluytens, Bernhard Conz, Ferenc Fricsay, Paul Hindemith, Eugen Jochum, Joseph Keilberth, Rudolf Kempe, Rafael Kubelik, Lorin Maazel, Lovro von Matacic, Edouard van Remoortel, Hans Rosbaud, Sir Malcolm Sargent, Wolfgang Sawallisch, Thomas Schippers, Hans Schmidt-Isserstedt, Paul Schmitz and Kurt Woess.

The Berlin Philharmonic is dedicating four concerts, called Concerts of New Music, exclusively to contemporary music; these concerts are being directed by Mr. Zillig, Gustav König, Richard Kraus and Hans Rosbaud and will include works by Theodor Berger, Werner Egk, Hans Werner Henze, Ernst Krenek, Arnold Schönberg, Nikos Skalkotas, Igor Stravinsky, Anton Webern, and Kurt Weill. In four special concerts under the batons of Otmar Suitner, Mr. Wangenheim, Heinrich Steiner and Mr. Vavayannis, classical and romantic works are being performed.

The Munich Philharmonic, under the direction of Fritz Rieger and guest conductors Andre Cluytens, Joseph Keilberth, Hans Knappertsbusch and Carl Schuricht, is giving 12 concerts in the season, one of the high points of the season being the world premiere of "Idée fixe" for double bass, winds and strings by F. Tüzuns. Other contemporary works on the programs include compositions by Alban Berg, Hans Werner Henze, Bohuslav Martinu, Hans Pfitzner and Serge Prokofiev.

The Concert series Musica Viva, a joint effort of the Bavarian State Opera and the Bavarian Radio, this year celebrating the tenth year of cooperation, is composed of six concerts. The Symphony Orchestra of the Bavarian Radio is being directed by Miltiades Caridis, Paul Hindemith, Istvan Kertesz, Lorin Maazel and Bruno Maderna, and only modern works are on the program. The first concert, under the baton of Paul Hindemith, includes works by Mr. Hindemith, Alban Berg and Igor Stravinsky; the second, under Bruno Maderna, compositions by Mr. Matsudaira, Claude Debussy, Henri Pousseur, Paul Hindemith and Luciano Berio-Bruno Maderno. The third concert is dedicated to Werner Egk, while in the fourth Mr. Zillig, Wolfgang Fortner, Goffredo Petrassi and Andre Jolivet are directing their own compositions. In the fifth concert, under the baton of Lorin Maazel, works by Anton Webern, Schönberg and Stravinsky will be played, and the sixth, under Miltiades Caridis, with Lotte Lenya as soloist, in honor of the 60th birthday and the tenth anniversary of the death of Kurt Weill, will bring the audience the original arrangement of "Mahagonny" and the "Sieben Todsünden".

The Bavarian State Orchestra, under the direction of Ferenc Fricsay and the guest conductors Robert Heger, Joseph Keilberth, Hans Knappertsbusch and Ernst Richter, has planned eight concerts for the coming season. As well as classical compositions, works by Bela Bartók and Paul Hindemith and the world premiere of Laci Boldeman's "Notturno" are scheduled.

The Hamburg State Philharmonic, under the direction of Pierre Dervaux, Joseph Keilberth, Leopold Ludwig, Pierre Monteux and Wolfgang Sawallisch is playing 12 concerts this season. The world premiere of Rudolf von Oertzen's Concerto for Violin and Orchestra was listed.

The Cologne-Gürzenich Orchestra, under the direction of Günter Wand and the guest conductors Leopold Ludwig, Pierre Monteux, Fritz Rieger and Joseph Rosenstock, is performing 13 concerts of classical and romantic music, with one work by a modern composer included in each program.

Schwieger Among Guests

The eight concerts of the Württemberg State Orchestra in Stuttgart are under the baton of Ferdinand Leitner. Guest conductors are Mr. Pedrotti, Mario Rossi and Hans Schwieger. Included in the program is the first German performance of Prokofieff's Symphonic Waltz Suite, Op. 110.

The Bamberg Symphony, primarily a touring orchestra, is performing most of its concerts on tour. In Bamberg there will be ten concerts under Andre Cluytens, Werner Egk, Hans Hollreiser, Joseph Keilberth, Rudolf Kempe and Fritz Rieger.

The City Opera House and Museum Orchestra of Frankfort has set 12 concerts this season under Georg Solti and the guest conductors Karl Boehm, André Cluytens, Ferdinand Leitner, Francesco Molinari-Pradelli, Felix Prohaska, Fritz Rieger and Heinz Günter Wallberg. Each concert is made up of the works of one or more classical composer and of one modern.

Along with the above-mentioned large orchestras, a number of smaller orchestras will include modern composers in their programs. The City Orchestra of Bielefeld is promising the world premiere of Kurt Budde's Sinfonietta Op. 84, the Symphony of Düsseldorf the world premiere of Herman Schroeder's Piano Concerto, and the Hanover Symphony the first performance of Streiber's Cello Concerto. First performances in Germany were announced by the City Symphony of Duisberg of Hindemith's "Pittsburgh" Symphony and Kurt Atterberg's Symphony No. 8.

The City Orchestra of Gelsenkirchen will be the first in Germany to perform "In Memorium Bela Bartok" for string orchestra by Witold Lutoslawski, while the Baden Staatskapelle in Karlsruhe is presenting the world premiere of Thomas Christian David's Symphony, 1957, Op. 9, and the first performance in Germany of Quincy Porter's Concerto for Viola and Orchestra, Alphon Roy's Ballade for Orchestra, and Henri Gagnebin's oratorio, "From the World's Vanities". The City Orchestra of Nuremberg is offering the world premiere of Rapsodia Festiva by Karl Thieme and Toccata for large orchestra by Werner Heider. The world premiere of Wilhelm Kempff's "Epitaph" is planned by the city orchestra of Mainz.

An important contribution to the musical life in Germany is made by the radio orchestras. They have commissioned many works by contemporary composers and are the vanguards of experimental music.

The orchestra of the Bavarian Radio in Munich is celebrating its tenth anniversary. Its concerts are under the direction of Eugen Jochum, with Jan Koetsier, Rafael Kubelik and Fernando Previtali as guest conductors. Modern music is represented by Gottfried von Einem's "Tanzrondo", a work commissioned by the orchestra.

The orchestra of the Hessian Radio in Frankfort, under Otto Matzerath, with Karl Boehm, Andor Foldes, Michael Gielen, Carlo Giulini, Paul Hindemith, Rudolf Kempe, Rafael Kubelik, Carl Schuricht, and Mr. Zillig, is giving 16 public concerts, two exclusively devoted to modern composers.

The North German Radio in Hamburg has slated 12 concerts under Hans Schmidt-Isserstedt, with Ferenc Fricsay, Hans Knappertsbusch, Igor Markevitch, and Carl Schuricht as guest conductors. Their programs include three world premieres—"Vokalisen" for women's voices and orchestra by Theodor Berger, Nicolai Nabokov's "Zhivago Chorales", and Karl Birger Blomdahl's "Fioriture". Other modern works are by Bartok, Britten, Hindemith, Jolivet, Khatchaturian, Kodaly, Liebermann, Messiaen, and Stravinsky.

Robert Craft To Conduct

In the concert series The New Work, under the direction of Ernest Bour, Robert Craft, Hermann Scherchen, Hans Schmidt-Isserstedt, Igor Stravinsky, and Roy Travis, the programs are devoted exclusively to modern compositions. Planned for the seven concerts are Dieter Schönbach's Concerto for Soprano and Instruments, Bo Nilsson's Group Music for Strings, "Requiescat" for chorus and orchestra of Luigi Dallapiccola, Salvatore Martirano's Mass, a Christmas Cantata by Maurice Ohana, Goffredo Petrassi's Work for Orchestra, "Tempi Concertati" by Luciano Berio, Niccolo Paccagnini's Violin Concerto, "Ondes Martenot" of Edgar Varese, and Karlheinz Stockhausen's Group Music for Orchestra.

The Radio Orchestra of Berlin, under Wolfgang Stresemann, Dean Dixon, Ferenc Fricsay, Paul Hindemith, Antonio Janigro, Bernard Haitink, Gustav König, Loren Maazel, and Carl Schuricht is giving ten concerts.

The Symphony of the South German Radio in Stuttgart, under Hans Müller-Kray, and Karl Boehm, Serge Celibidache, and Carl Schuricht as guest conductors, is offering seven public concerts. In the first of three concerts entitled "Music of Our Time", the orchestra is playing Hindemith's "Pittsburgh" Symphony, and Stravinsky's "Oedipus Rex". In April the orchestra will devote a series of concerts to contemporary music. As winners of the Eighth International Music Competition of the radio stations of West Germany, the orchestra will perform a special concert.

The Southwest Radio Orchestra in Baden-Baden is planning seven public concerts under Hans Rosbaud, with Ernest Bour, Miltiades Caridis, and

(Continued on page 236)



Dr. Arved Kurtz, Director of the New York College of Music and a noted violinist and composer, offers his critical analysis of a performance just given by a young student at the college. Dr. Kurtz, who has recorded her playing with his Norelco 'Continental' tape recorder, points out a passage he wishes the girl to listen for as he prepares to play back the performance. "I am very pleased with the reliable service given me by my Norelco tape recorder, and of course with the excellence of the quality of its sound," states Dr. Kurtz. "Both the students and the teachers at our college find it most useful in the evaluation of performance and progress." The Norelco 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1Z2, 230 Duffy Ave., Hicksville, L. I., N. Y.

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—CHICAGO DAILY NEWS

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3312 PERRY AVENUE, NEW YORK 67, N. Y.
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Germany

(Continued from page 234)

Hilmar Schatz as guest conductors. The orchestra takes part in the annual Donaueschingen music festival. It will also play two concerts at the 34th festival of the International Society for Contemporary Music in Cologne. On this occasion they will premiere new works of Oliver Messiaen and Pierre Boulez.

The Symphony of the West German Radio in Cologne is performing under Ernest Ansermet, Karl Boehm, André Cluytens, Christoph von Dohnanyi, Joseph Keilberth, Rafael Kubelik, Lorin Maazel, Dimitri Mitropoulos, Hans Rosbaud, and George Szell. The four concerts in the series Music of Our Time list the world premieres of Cornelius Cardew's Third Piano Sonata, "Sequences" by Roman Haubenstock-Ramati, "Drei Reihen" for Orchestra by Kurt Dreisch, and Gottfried Michael König's Woodwind Quintet. The Divertimento for Orchestra by Luciano Berio and Bruno Maderna and Henryk Gorecki's "Epitaph" will receive their first German performances. Under the direction of Mr. Mitropoulos and Michael Gielen, the orchestra will take part in the festival in Cologne.

German Opera

Rich Repertoire

In the more than 70 opera houses of Germany, the emphasis this season is on the works of Richard Strauss, who died in 1949. Beyond that, the lists of works to be performed draw heavily on the German and Italian repertoire. These are accompanied by revivals of nearly forgotten or seldom performed works and an ever growing number of new operas.

The Bavarian State Opera in Munich, under its director Rudolf Hartmann and the general director of music, Joseph Keilberth, is performing 67 operas in the course of the season. The conductors are Heinz Bender, Karl Böhm, Kurt Eichhorn, Werner Egk, Ferenc Fricsay, Robert Heger, Eugen Jochum, Lovro von Matacic, Fritz Rieger, and Meinhard von Zallinger, while among the many well-known soloists of the opera house are Inge Borkh, Lisa della Casa, Erika Köth, Annelies Kupper, Leonie Rysanek, Dietrich Fischer-Dieskau, Sandor Konya, Benno Kusche and Hermann Prey.

Leos Janacek's "The Excursions of Mr. Broucek" is being given its first performance in Germany by the Bavarian State Opera, and Werner Egk's "Columbus" and Carl Orff's "Trionfo di Afrodite" is being performed for the first time in Munich. Strauss and Wagner are represented with a number of works, including "Der Rosenkavalier", "Der fliegende Holländer" and "Die Meistersinger", in new productions. In addition to Pfitzner's "Das Christelflein", there are other new productions on the program, including three operas by Puccini. Modern opera is represented by "Trionfi", "Die Kluge" and "Der Mond" by Orff; the "Zaubergeige" by Egk; "Wozzeck" by Berg; and "Palestrina" by Pfitzner.

The Hamburg State Opera is performing 50 works, of which eight are new productions. Rolf Liebermann is the director and Leopold Ludwig the general director of music. Monteverdi's "The Coronation of Poppea" is on the program, the first performance of a new version by Walter Goehr. "Aniara" by Karl-Birger Blomdahl is receiving its first German production, while early next summer the world premiere of Hans Werner Henze's "Der Prinz von Homburg" can be expected. Modern operas being heard this season are Richard Mohaupt's "Der grüne Kakadu", "Liebermann's "Die Schule der Frauen", Berg's "Wozzeck" and "Lulu", and Egk's "Der Revisor".

The City Opera of Berlin, under its director Carl Ebert, is performing 49 works, nine of them in new productions. The first theatrical performance in Germany of Schönberg's opera "Moses und Aron" took place at the Berlin Festival. New stagings include Debussy's "Pelléas et Mélisande", Berg's "Wozzeck", Adam's "If I Were King", Schultze's "Schwarzer Peter", and one opera each by Wagner, Strauss, Verdi and Puccini. Modern works include Britten's "Lucretia", Hindemith's "Mathis der Maler" and Orff's "Der Mond" and "Carmina Burana".

The Württemberg State Theatre in Stuttgart, under the direction of Erich Schäfer and conductor Ferdinand Leitner is presenting 49 operas. For the coming season three world premieres have been scheduled—"Oedipus" by Carl Orff, "Volpone" by Francis Burt, and "Cyrano de Bergerac" by Otto Erich Schilling. In honor of the tenth anniversary of the death of Richard Strauss a new production of "Ariadne auf Naxos" has been planned in addition to repertoire items. The moderns will be represented by Janacek's "Jenufa" and two operas by Orff.

The City Theatres of Frankfurt, under the direction of Harry Buckwitz and the conductor Georg Solti, is performing 47 works. The program includes the first German production of Kurt Weill's "Die sieben Todsünden" and productions of Weill's "Der Protagonist" and "Der Zar lässt sich fotographieren".

The German Opera on the Rhine in Düsseldorf and Duisburg, with producer Hermann Juch and general director of music Alberto Erede, is giving 41 operas on the program, 18 of them newly staged, some in Düsseldorf, some in Duisburg. The first production in Germany of Dimitri Shostakovitch's "Lady Macbeth of Mzenk" was given. The first performance of "Preussiche Märchen" by Boris Blacher is being given in Düsseldorf and of "Lulu" by Alban Berg in Duisburg. Modern operas to be given include Klebe's "Die todlichen Wünsche" and Pfitzner's "Palestrina."

The Theatres of the City of Essen, under the direction of Erich Schumacher and conductor Gustav König, is presenting 17 works. On the program are the world premiere of "Die Ermordung Cäsars" by Giselher Klebe and the first German theatrical production of "Das Martyrium des Sebastian", a mystery play by Gabriele d'Annunzio with music by Claude Debussy. In addition Britten's "Albert Herring" and Menotti's "The Consul" are being presented.

The Theatres of the City of Cologne, under the general direction of Oskar Fritz Schuh, are giving 32 works this year, nine of them in new productions. Two world premieres are planned—Nabokov's "The Death of Grigori Rasputin" and "Die Soldaten" by Bernd Alois Zimmermann. The first productions in Cologne are being given of Stravinsky's "The Nightingale" and Ravel's "L'enfant et les sortilèges". Among the modern operas Berg's "Wozzeck", Liebermann's "Die Schule der Frauen" and Fortner's "Bluthochzeit" are being given.

The Wuppertal Theatres are again this season under the direction of Georg Reinhard, with Hans Georg Ratjen as musical director. Eleven operas have been planned, ten of them new productions, with the first the-

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Victoria de los Angeles (right) gives a singing lesson with Concepcion Badia in the city of Saint-James of Compostela

Spain

Compostela Courses

By Antonio Iglesias

Musica en Compostela has been the most important musical event taking place in Spain during recent years. This international course was created in 1958 by Andres Segovia and the general director of cultural relations of the Ministry of Foreign Affairs, Ruiz Morales. The course hopes to spread the music of Spain among musicians of other countries on a high educational level, by assembling its finest composers and performers in the city of Saint-James of Compostela each year.

Master classes are held by Mr. Segovia as well as by Victoria de los Angeles, Gaspar Cassadó, and local composers and musicians. On the teaching staff, in 1959, besides noted Spanish figures, were André Jolivet, Alexander Tansman, André Gertler, Franzpeter Goebels, and August Wenzinger.

The financial backing for this course has been met by personal contributions as well as business corporations. Mr. Segovia has given a benefit recital, contributing all proceeds to this annual event.

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THE NEW YORK TIMES,
WEDNESDAY, DECEMBER 2, 1959.

Piano Recital Given by Norman Shetler

Mr. Shetler was recalled amid shouts of "Bravo!" to take half a dozen bows at the sonata's conclusion. Mr. Shetler showed himself to be a fluent technician, with sound ideas of style and interpretation. His initial appearance here was an auspicious one.

Vienna

Shetler's playing—this can be said without any exaggeration —drew the listeners into its spell, and one may keenly await the future evolution of this highly gifted and deep feeling pianist.
Vienna Neues Oesterreich, 30 Oct 1959

A genuine musical surprise: Norman Shetler, who offered a Beethoven interpretation as one would always wish it to be.
Vienna Express, 28 Oct 1959

Brussels

Norman Shetler is a born musician, an artist of noble breed.
La Libre Belgique, Brussels, 2 Nov 1959

Munich

Plays with an emotional richness which is astounding.
Munich Mercur, 17 Sept 1959

NEW YORK Herald Tribune

DECEMBER 2, 1959

Norman Shetler In Piano Debut

Norman Shetler is a musician of enormous range, technical skill and musical projection. Mr. Shetler's approach to his instrument is impressively grand. Like all of Mr. Shetler's playing — his shaping of a phrase, his highly developed formal sense, his keen sense of rhythmic animation—it is consistently musical.



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Germany

(Continued from page 236)

atrical production anywhere of Monteverdi's "Il ritorno di Ulisse in patria". Paul Hindemith's "Cardillac" and Dallapiccola's "The Prisoner" will also be performed.

The State Theatre of Kassel is giving the world premiere of "Prometheus" by Wagner-Régeny. The Land Theatre of Hanover has scheduled the first German performance of Haydn's opera "The World of the Moon"; the Baden State Theatre in Karlsruhe the first German performance of Hans Haug's "Tartuffe"; and the Hessian State Theatre in Wiesbaden the first German production of Lhotka-Kalinsky's "The Illiterate".

Ballet in German opera houses is finding a growing public. The Bavarian State Opera in Munich has planned the world premiere of the dance suite "Joan von Zarissa" by Werner Egk. The city theatres in Frankfort are presenting the world premiere of a new ballet by Boris Blacher and "Abraxas" by Werner Egk. The City Opera of Berlin gave visitors to the Berlin Festival the chance to see H. W. Henze's "Undine" and the world premiere of H. F. Hartwig's "Die schwarze Sonne". Planned for the season are Blacher's "Mohr von Venedig", Klebe's "Ménagérie", Stravinsky's "Agon" and Egk's "Joan von Zarissa", which received its first performance in Munich. The Hamburg State Opera and the German Opera on the Rhine in Düsseldorf and Duisburg have programmed ballets based on music by Bizet, Auric, Tchaikovsky, de Falla and others, while the Wuppertal Theatres will present two world premieres—"Flamingoes" by Rilke-Fortner and an "Abstraktes Ballet" by Silbermann-Spitzmüller on a 12-tone scale and danced on 12 different levels on the stage.

Kassel has an ambitious ballet program planned, including the first stage performance of Zillig's "Tanzsymphonie", a production of Bartok's "Miraculous Mandarin", and Stravinsky's "Apollon Musagète", while ballet-lovers in Oberhausen will be able to see the first German performance of Boris Assafiev's "The Fountains of Bachtschissarai" and a production of "Coppélia" by Delibes. In Hanover the world premiere of "Die Frau aus Andros" by Badings-Georgi is being performed.

South Africa

Union Celebrates Golden Jubilee

By Dora Sowden

There have been good things in 1959—symphony seasons in Johannesburg and Cape Town (and to some extent also Durban), outstanding artists on tour from abroad, and local opera seasons. But announcements and rumors for 1960 have kept the bigger cities speculating about what share of the Union Festival they will be able to enjoy.

In 1960, South Africa celebrates its golden jubilee of Union—50 years since the four South African provinces joined to form the Union of South Africa. The trouble is, by governmental decree, the center "zoned" for official artistic celebrations is the comparatively small town of Bloemfontein, capital of the Orange Free State.

It hasn't the facilities for large-scale artistic enterprises—no orchestra, no really large auditorium—and there is the matter of distance. Bloemfontein is very central—right in the middle of the Union. That means about 300 miles from Johannesburg, 600 from Cape Town, 400 from Durban, the areas most thickly populated with music-lovers. It won't be easy to "commute" or even take a casual trip to the festival center.

There is to be an opera season in Bloemfontein during the Festival period in April and May—for which South Africans who have made their way in opera abroad are being invited back. They will appear in "Rigoletto", "Magic Flute", and "Ballo in Maschera". So far, they include Mimi Coertse (now with the Vienna State Opera), David Couzyn (now in the Salzburg company), Maud Weyhausen (singing in Austria), George Fourie (in the Graz Opera House), Hanlie van Niekerk (now in Kassel), and Lloyd Strauss-Smith (well-known to BBC listeners since he settled in London).

There is no outlet for opera singers in South Africa. The only place that has a kind of permanent company is the Cape Town College of Music, attached to the University of Cape Town.

Though Johannesburg and Cape Town will not be the official centers for cultural celebrations, they are nevertheless planning to make 1960 a special year in music. Most of the impresarios are cagey about making too early announcements of artists for next year. Many times, release of names has proved premature.

The Johannesburg Musical Society will bring French pianist Monique de la Bruchollerie, the Hungarian String Quartet, and a return visit of the young French pianist Philippe Entremont.

The Musica Viva Society has engaged Mindru Katz, pianist; Henryk Szeryng, violinist; Julian Bream, guitarist; and, probably, Rosalyn Tureck.

These artists will come by collaboration with the South African Broadcasting Corporation, which makes economically possible the tours of artists who might be beyond the means of the music societies.

All this shows how 1960 looms in the South African music program. But 1959 was only comparatively a quiet year. Outstanding visitors made the year memorable. Developments, some promising for the future, and some open to misgiving, have kept the music field fertile.

The question of guest conductors still remains vexing. Cape Town continues its policy of having a guest for a season—anything from three to six months. Among those of the past year was a Greek-American, Minas Christian.

In Johannesburg, there was a guest conductor for the first SABC symphony season of 1959—Norman Del Mar from Britain. For the second season, the SABC had only its own three permanent conductors. For a variety of reasons, the first did not draw as well as the second. Perhaps it was a matter of programs.

Happily, for the first 1960 season, a Polish conductor, Withold Rovicki, has already been announced. But something else gave a tremendous push to the end of the 1959 music season and to future prospects—a

(Continued on page 240)

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South Africa

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surprise visit from conductor Kurt Woess.

Mr. Woess came from Australia where he had been conducting for for some time. He was going back to Europe, with an extensive program of guest appearances.

Many Americans figured in the 1959 season. Biggest disappointment of the year was the non-arrival of pianist Seymour Lipkin. He was billed for April, to give recitals and appear with orchestra. An American pianist who did come was Leonard Pennario, who created a really fine impression with his pianistic polish. He did not draw the audiences he deserved but that had nothing to do with his personal and artistic merit.

From America came also the Westminster Singers of Princeton—about 20 of them. Their fine musicianship and intimate programs drew the interest of a large variety of people—from children to connoisseurs.

Also from the States came Joseph and Miranda Marais—he to revisit the land of his birth after about a quarter-century. Another American who toured South Africa in 1959 was James Pease, bass-baritone, with his British wife Adele Leigh, soprano. They gave joint programs under the auspices of the South African section of the Jewish National Fund.

An artist well known to Americans, also here during 1959 on a tour for funds—for the South African Institute for Race Relations—was Anna Russell. As in 1956, when she came for the first time, she drew big houses.

Among visiting artists from other countries were the Suk Trio from Czechoslovakia, the Pasquier Trio from France, and the Boccherini Quintetto from Italy. They all continued the boom in chamber music here—a manifestation that has not yet waned.

There were also the Dutch pianist Daniel Wayenberg, Hungarian violinist Johanna Martzy, Italian pianist Benedetto Michelangeli, Italian tenor Luigi Infantino, French cellist Pierre Fournier, French pianist Monique Haas, French violinist Maurice Fueri (only at the Cape).

Perhaps the most memorable visit of the year was that of the French flutist Jean-Pierre Rampal whose performances with his pianist-harpsichordist Robert Veyron-Lacroix and with the SABC orchestra were sheer gold—and not merely because his flute was of that metal.

Antonio came with his Spanish dance company and had a great success. The theatre in which they started off in Johannesburg caught fire one Sunday night (no performance) and African Consolidated Theatres, under whose management the season took place, had to move the show to the University Great Hall, the only available place of sufficient size. But nothing dampened the success, financial or artistic, of the Spanish dancer.

The Vienna Boys Choir came again, and were, as on previous occasions an enormous popular draw. All the visiting artists toured the country widely, giving concerts in all the big centers and sometimes in smaller ones.

Two South Africans who came to tour their own country were the sopranos Mimi Coertse and Hanlie van Niekerk.

Among South Africans who went abroad on international tours are three pianists, who have also had the distinction of being the first South Africans to have recitals recorded under international labels. They were Lionel Bowman (who spent many years in Britain), Alain Naudé (who was for nine years in Paris) and Philip Levy (who has twice won a place in international competitions).

There were two short opera seasons in Johannesburg—one given by the Opera Federation and one by the Cape Town College of Music.

The Opera Federation, formed by two organizations to try and widen efforts, presented a season of three operas—"La Bohème" and two short pieces by American Gian-Carlo Menotti, "The Telephone" and "Amelia Goes to the Ball".

One of the partners in the Federation (the National Opera Association) brought the Cape Town College of Music company, which has the advantage of stability. This was the first time that opera from another center had come to the city. Three operas were presented—"Tosca", "Falstaff" and "The Marriage of Figaro". Surprisingly, the Mozart opera was by far the best, reaching a high level in teamwork as well as individual performance.

It is heartening to be able to end this survey of South African music with a progress report on the non-white front. For the first time in Johannesburg, a "Black Messiah" was presented with resounding success. Handel's oratorio has at various times been sung in excerpts by non-white choirs, mainly in churches. This was the first attempt at a full-scale performance, and the story of how it came about is worth telling.

A Johannesburg firm which sells sewing and knitting machines runs classes for non-whites to teach them to use the machines.

Some of the learners were choristers, and the white owner of the business was impressed with their singing of choruses from the "Messiah". He belongs to what Americans would call a "fraternity", which raises funds for charitable purposes—one of them the African Children's Feeding Scheme, to provide meals for non-white school children. He proposed to his own and a similar fraternity that they should organize a full performance. Several choirs (African) teamed up. A young South African white conductor, Joseph Friedland, fresh from study in Vienna, undertook the training.

One has to live here to know what difficulties had to be surmounted—difficulties of transport, feeding, arranging rehearsals, as well as artistic knots to untie. No one flinched. The result was a sensational success—non-white soloists and choir, white orchestra and conductor, non-white and white audiences (on different nights). Extra performances had to be given. "Messiah" will be revived in 1960, and it is possible that "Elijah" will be presented later.

At the Cape, there has been a development that makes a fitting close to this review of effort. For some years, the Eoan Group, a cultural organization of Coloreds (as distinct from African non-whites), has been active in music as well as other artistic fields. Operas and oratorios have been presented with considerable success.

Now this group will go on tour, in 1960 through the country and even to the Rhodesias—the first time such a tour will ever have been undertaken by any non-white company.



The internationally celebrated conductor Wilfrid Pelletier, co-founder of the Montreal Symphony and director of its "Youth Concerts," rehearses the orchestra with his Norelco tape recorder close at hand. For many seasons, Mr. Pelletier was the congenial conductor of the N. Y. Philharmonic "Young People's Concerts," the Metropolitan Opera and the Metropolitan Opera Auditions of the Air. A familiar figure in the field of music education, he established, and continues to serve, as director of the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec. According to the Maestro, "When it comes to teaching music, words alone are never enough. Successful communication between teacher and student depends, in large measure, upon the student's ability to accurately hear his own efforts. I have found that the superb "mirror image" provided by my Norelco 'Continental' Tape Recorder is my guarantee of optimum communication, and thereby the student's guarantee of progress." The Norelco 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1Z2, 230 Duffy Avenue, Hicksville, L. I., N. Y.

Turkey

Musical Life Termed Sterile

By Ilhan K. Mimaroglu

A summary of Turkey's accomplishments in the field of music tempts one to draw a parallel between the musical activities and the happenings in the domain of theatre. During the past couple of years several new theatres were opened in several cities of Anatolia, and the cadre of the State Theatre was implemented so as the form touring as well as resident groups for these new houses. As a result, the theatre is becoming less and less the privilege of big city dwellers, a situation one does not yet see in the field of music.

The bounty of the theatrical affairs is largely the accomplishment of one person, the grand old man of the Turkish theatre, Muhsin Ertugrul, who, at the time of this writing, was touring the United States as a guest of the State Department, viewing new productions, assisting at rehearsals, meeting personalities of the American theatre. As compared to the happenings in the domain of theatre, the musical life of Turkey is rather sterile, and this is perhaps due to the lack of one single individual who has Mr. Ertugrul's devotion and diligence.

The Turkish government has always provided adequate funds for the advancement of arts along the western lines. If the desired, and expected, goals have not been reached yet, the shortcomings were not on the financial and material side. Mr. Ertugrul was solely a man of the spoken theatre. That was the reason when, during his one-time assignment as the Director General of both the State Theatre and of the State Opera, the affairs of the operatic department were conducted on a much lower level than that of the theatre.

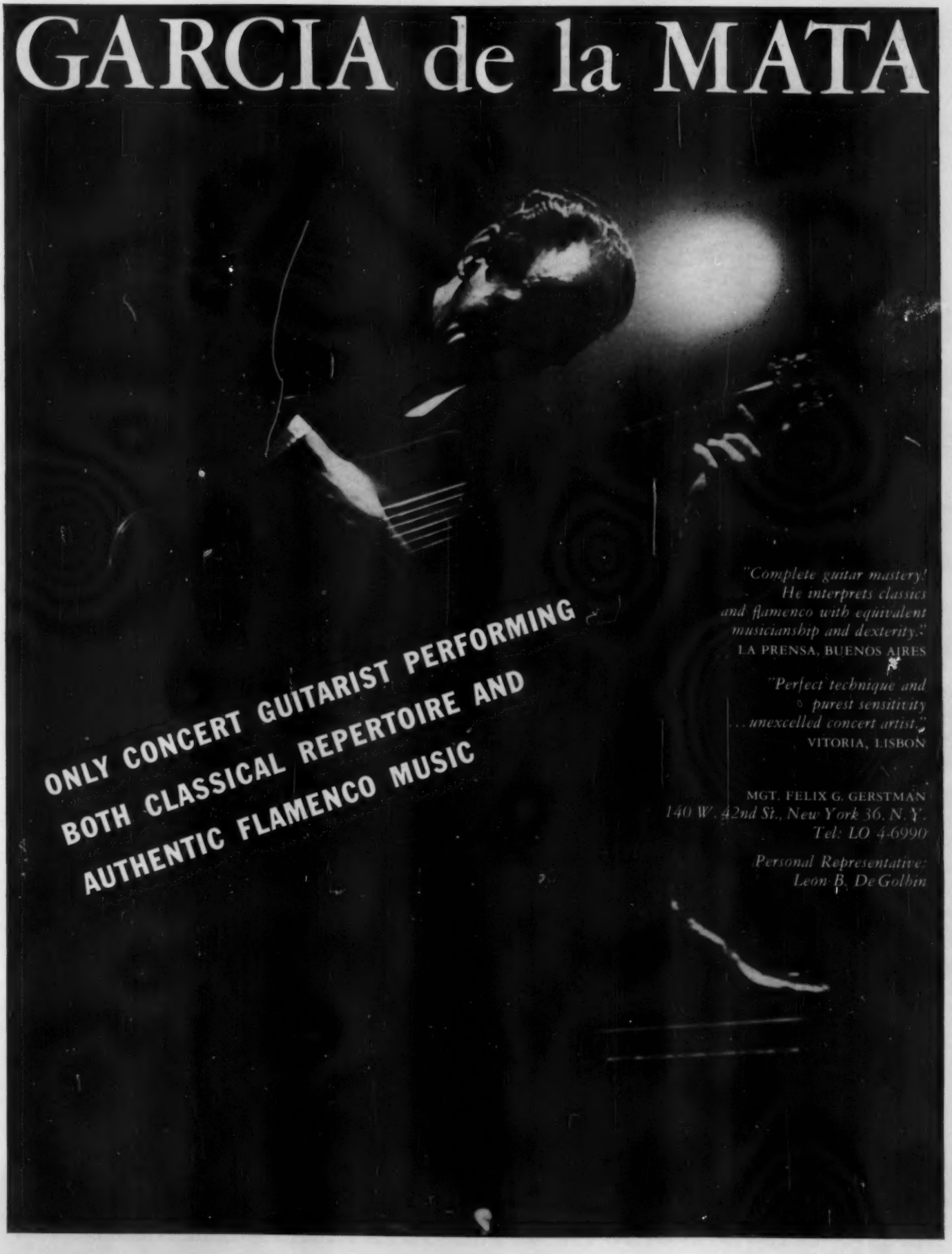
When last year he was dismissed from his double assignment by the Ministry of National Education, and a separation of the opera from the theatre was decreed, his successor on the operatic department faced the difficult task of starting everything almost from scratch. The burden fell upon the shoulders of Necil Kazim Akses, composer, former director of the Ankara Conservatory, and reputed to be a good administrator.

The improvements normally expected under his rule were attained during the past season as the excellent performances of such operas as Puccini's "Il Tabarro" or Carl Orff's "Die Kluge" attest. During the present season, the first performance in Turkey of Mozart's "Turkish" opera, "Abduction from the Seraglio", fell short of expectations from both histrionic and musical aspects of the production, but Richard Strauss's "Salome", a new addition to the State Opera's growing repertoire, was given much better treatment. "Salome" was presented on a double bill with a ballet, Falla's "El Amor Brujo".

A few months after his dismissal from the State Theatre, Mr. Ertugrul was assigned to the Municipal Theatre of Istanbul. Under his aegis, Istanbul now has opera. Turkey's largest city was almost ready for the lyric theatre. It has an orchestra, a chorus, a number of fairly good singers, and a few theatres which, after due alterations,

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INTERNATIONAL SURVEY

Turkey

(Continued from page 240)

could accommodate operatic performances. Mr. Ertugrul engaged one of his former colleagues from Ankara, Aydin Gün, tenor and producer, to take care of the opera. Mr. Gün's first venture in his new assignment is the production of Menotti's "The Consul", which he had successfully staged in Ankara five years ago.

In the symphonic bracket, the most important change during the past year has been the return home, after two years of service, of Robert Lawrence, the Presidential Symphony's American conductor. The orchestra is again without a permanent conductor. Nevertheless, its artistic stature has been considerably improved, thanks to Mr. Lawrence's diligence.

For two months at the beginning of the present season Hans van Benda, a German conductor of renown, led the Presidential Symphony in a series of excellent concerts. He was replaced by another conductor from Germany, Helmut Thierfelder, of the Hannover Orchestra, again as guest. Mr. Thierfelder's first experience with the Presidential Symphony had been during last season when he had conducted the orchestra while Mr. Lawrence was away on a leave.

The Presidential Symphony toured Western Anatolia during the last part of the summer and early autumn. The enterprise, without precedent in the history of the organization, contributed a great deal towards the appreciation of western music by the average Turk. The conductor of the tour concerts was Hikmet Simsek, who was assigned to the post of the Assistant Conductor at the end of last season.

The 1958-59 season, as well as the first few months of the present one, were marked by an increase in the number of foreign artists visiting Turkey. Unforgettable were the concerts of the New York Philharmonic under Leonard Bernstein, and—in a very different category—those of Louis Armstrong and his All-Stars. Recently, another symphonic ensemble visited Turkey. It was the Scarlatti Orchestra of Naples, under the direction of Franco Carraciolo, which impressed the Turkish audiences with its highly polished performances.

As to the visiting individual artists, and chamber groups, they were countless. Outstanding among them were: the Vienna Trio (the oldest of its members being 15 years of age); Vienna Konzerthaus Quartet; Scheck Quartet (flute, violin, viola, and cello) from Germany; Paris Quartet (flute, violin, piano, and cello); the American pianists Joel Rosen and Frank Glazer; another American, Jeanne Mitchell, violinist; two Soviet artists of note, Igor Bezrodni, violinist, and Emil Gilels; Siegfried Behrendt, guitarist, a constant guest, and many others.



Osman Darcan

The Turkish State Opera tries its hand at an appropriate work, Mozart's "The Abduction from the Seraglio"

Portugal

Americans Popular

By KATHERINE H. DE CARNEYRO

In Portugal there has been a continuing demand for American artists and those who have appeared have been enthusiastically applauded for excellent performances. Among those who were heard were Nan Merriman, Mirian Solovieff, Nathan Milstein, Michael Rabin, Leonard Rose, Janos Starker, Gary Graffman, Byron Janis, Stanley Beline, Lorin Maazel, Antonio de Almeida, the Fine Arts Quartet, and the Robbins Ballet. The Mozart Trio will return in 1960 for its fourth tour.

Of the three important festivals in Portugal, the Gulbenkian is the leading one and is held in May in Lisbon, Porto, and Coimbra. The 11 symphony concerts included the Lisbon National Symphony and the Porto Symphony. Soloists included Nathan Milstein, Van Cliburn, Geza Anda, and Janos Starker. The orchestras were conducted by Carl Schuricht, Massimo Freccia, and Antonio de Almeida. Concerts were also given by the Philharmonic Orchestra of England, conducted by Lorin Maazel and Pedro Freitas Branco, with Teresa Berganza, mezzo-soprano, as soloist.

The opera season at the San Carlos Theatre, from January to May, is including performances of Gluck's "Orfeo", "Wozzeck", "Murder in the Cathedral", Wolf-Ferrari's "I Quattro Rusteghi", "Pique Dame", "Pelléas et Mélisande", "The Barber of Seville", and a new Portuguese opera, "Metrope" by Braga Santos.

For the celebration of its 25th anniversary, the Circulo de Cultura Musical is presenting 11 concerts in place of its usual eight. They include the Bamberg Orchestra, under Rudolf Kempe; the Italian String Quartet; the Lugano Chamber Orchestra; and the National Orchestra, with Henryk Szeryng, Friedrich Gulda, and Hans Richter-Haaser, as soloists.

The Sociedade dos Concertos is giving a series of 11 concerts featuring the Jean Paillard Chamber Orchestra of Paris, Benno Moiseiwitsch, Stanley Beline, Andre Tchaikovsky, Fu Tsong, the Fine Arts Quartet, the Vienna Boys Choir, Michael Rabin, and Robert Casadesus. The concert series at San Carlos, all with the National Orchestra, included as soloists Ivry Gitlis, Byron Janis, Jean Pierre Rampal and Pierre Veyron-LaCriox, Johanna Martzy, Leonard Rose, and Gary Graffman.

The concert season in Porto includes 60 orchestral concerts, many with foreign conductors and soloists. For their members, the Orpheon Portuense presented Silva Pereira, Willem van Otterloo, Alexander Krannhals, conductors, with Teresa Stich-Randall, Monique de la Bruchollerie, Gorino and Lorenzi, Berl Senofsky, and Sequeira Costa as soloists.

Also appearing were the Berlin Wind Quintet and Hans von Benda and the Berlin Chamber Orchestra.

The Circulo de Cultura presented in concert the Porto orchestra under Silva Pereira, Jacques Singer and Paul Kletzki. Soloists included Gleb Akselrod and Sequeira Costa, pianists; Bernard Michelin, cellist; Ricardo Odnoposoff, violinist; Nan Merriman, mezzo-soprano; Claudio Arrau, pianist; and Helena Costa, soprano.

Other groups included the Ensemble Baroque of Paris and the Chigiano Quartet. Other symphony concerts were conducted by Frederico de Freitas and Natercia Couto.

Scotland

Interested Youth

By LESLIE GREENLEES

Increased interest of youth in music was again an encouragement during Scotland's musical year. This interest centered mainly on the Scottish National Orchestra, but the BBC Scottish Orchestra continued faithfully to fulfill its broadcasting functions, although it did not enjoy the prominence made available to the national orchestra by Independent Television.

The BBC had the future of its regional symphony orchestras throughout Britain under review, and, fearing that they would dispense with their orchestra in Scotland, the Scots protested with native vigor. In the press and in public, political and musical people of influence brought ultimately a decision to shelve consideration of the Scottish broadcasting symphony orchestra's future for two years.

Both the BBC orchestra and the National orchestra provided programs of high quality, the latter under the baton of Alexander Gibson, first Scotsman to be appointed musical director.

Autumn focused native attention on the Edinburgh Festival, always a subject of lively criticism, by the resignation of the festival's Artistic Director, Robert Ponsonby, apparently because he thought the Festival Society "lacked enterprise". But there did not seem to be much lack of enterprise in the suggestion which followed that the Earl of Harewood become the new Festival Director—which he did.

While more Scots are gaining enjoyment from listening to good music, fewer are finding time to compose it. Among musical leaders deploring this

(Continued on page 266)

"American Pianist's Impressive London Debut"



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New Recordings

New Swiss Music

Julien Francois Zbinden: Concerto da Camera. Lucerne Chamber Orchestra, conducted by Victor Desarzens; Karl Engel, pianist. **Pierre Wissmer:** Second String Quartet. Manoliu Quartet (AVRS 6091). **Peter Mieg:** Concerto da Camera. Zurich Chamber Orchestra, conducted by Edmond de Stoutz. **Fernande Peyrot:** Three Vocal Quartets. Sung by Pamina Recci, Marie-Lise de Montmollin, Eric Tappy, and Gaston Presset. **Franz Tishhauser:** Cassation for nine instruments. Conducted by Rato Tschupp (AVRS 6092). **André-Francois Marescotti:** Concerto for Piano and Orchestra. Orchestra de la Suisse Romande, conducted by Samuel Baud-Bory; Lottie Morel, pianist. **Armin Schibler:** Passacaglia for Orchestra, Radio Orchestra of Beromünster, conducted by Erich Schmid. (Nos. 44 and 45, Swiss Composer's League—London). **Armin Schibler:** Symphony No. 3. Winterthur State Orchestra, conducted by Clemens Dahinden. Lyric Concerto for Flute and Orchestra. Lausanne Chamber Orchestra, conducted by Victor Desarzens; Edmond Defrancesco, flutist. "Le Prisonnier". Soloists of the Tonhalle Orchestra of Zürich, conducted by the composer (AVRS 6098).

These four new issues by the Swiss Composer's League give an interesting picture of contemporary music in Switzerland today. As one might expect, the works veer between the French and German schools, having no distinct quality of their own. The music, in general, is well written, but has little adventurous spirit. A notable exception is the Passcaglia for Orchestra of Armin Schibler, the finest piece on these disks.

This work was given its premiere in America in 1957 by the Philadelphia Orchestra under Eugene Ormandy. It is a brooding work, of big, granite-like dimensions, with a strong kinetic drive. It proves an exciting listening experience on rehearing. In the light of the work the other three pieces by Schibler are disappointing. His Third Symphony, subtitled "Fantasia Notturna", has intriguing rhythmic designs but never seems to be able to gain momentum. The Lyric Concerto is a bland piece, which sounds like a compositional exercise. "Le Prisonnier", a chamber ballet for five dancers and seven instruments, is more forceful music than the symphony or the concerto. It has strong Stravinskian overtones and should be effective in the theatre.

The Marescotti Piano Concerto is a striking piece, with impressive ideas that unfortunately do not form a cohesive whole. It has a particularly haunting slow movement. The Tishhauser Cassation for nine instruments is a humorous collection of marches and quasi-dance-hall pieces which seem to cry for choreography. The score carries strong memories of Kurt Weill's Berlin. The music is no great listening experience but does possess a disarming charm and directness.

Julien Zbinden's Concerto da Camera features the piano as a solo instrument in the Baroque conception of the form. There is no cadenza and the big resources of the instrument are ignored. It is not a weighty work but it does make an immediate, if not lasting, contact with the listener. The Wissmer Quartet is an impressionistic piece which occasionally lapses into more adventurous tonal schemes than the content would seem to dictate. Fernande Peyrot is the only female composer represented, and her three songs for vocal quartet are lovely, well-written pieces in madrigal design with unexpected shifting harmonic subtleties.

Peter Mieg's Concerto da Camera is scored for strings, piano and timpani. No one instrument is treated in a solo capacity. The music is dry, not well-balanced, and does not create a desire for repeated hearings.

The performances run from the uneven in the Wissmer Quartet to excellent in the Schibler Passacaglia. The sound is good. —J. A.

Bach-Mozart Disk

Bach: Concerto after Benedetto Marcello; Capriccio on the Departure of a Beloved Brother. **Mozart:** Fantasia in F minor, K. 608; Adagio in B minor, K. 540. Walter Hautzig, pianist. (United Artists UAL 7006, $4.98).

This new record by Walter Hautzig is of special interest for the Mozart F minor Fantasia. It is known as an organ work but the transcription is Mozart's own. The transcription has never been published, and Mr. Hautzig recorded it from a private manuscript. Also welcome is the first recording of the glorious B minor Adagio, an unjustly neglected work.

The transcription of the Marcello concerto is not as well known a piece as is the Capriccio but it is completely delightful. It was previously recorded by Paul Badura-Skoda. United Artists is a comparatively new label. Unfortunately they have not captured the piano sound too well on this disk, for the instrument's effect is too dry and overly exposed. —J. A.

Circus-Inspired

Piston: "The Incredible Flutist" (Suite from the Ballet). **Moore:** "The Pageant of P. T. Barnum" (Suite for Orchestra). Eastman Rochester Orchestra, Howard Hanson conducting (Mercury MG 50206, $3.98)

Two eminent American composers are here represented with works which take their inspiration from the colorful world of the circus. Both pieces are clever, charming, and in their individual ways evocative of a time when the circus was a major event in the life of a small town. The Moore work is a musical portrait of various characters that inhabited the spectacular side-show, plus a good old-fashioned march to make us taste momentarily the somewhat forgotten luxury of cotton candy.

Walter Piston's piece has now entered the major orchestral repertoire. Underneath the surface of this work there is a poignant and nostalgic charm which is brought out by Mr. Piston's melodic originality and fluent orchestration. The recording is clear, with Mr. Hanson conducting the orchestra in excellent fashion. —R. L.

Two American Symphonies

Copland: Dance Symphony. **Stevens:** Symphony No. 1. Japan Philharmonic, Akeo Watanabe conducting (Composers Recordings CRI-129, $5.95)

Of the two works presented here, Aaron Copland's Symphony stands up best. Originating from a ballet entitled "Grohg", it is divided into three movements played without interruption. The work is beautifully constructed throughout and one never tires of hearing the way Copland interlaces his thematic material into his transparent orchestration. An early piece in the composer's catalogue, it does not have his later orchestral folksiness but alternates between pulsating rhythms and a haunting mysteriousness.

The Halsey Stevens Symphony is also well constructed but does not have the impact of the Copland piece. There is plenty to listen to and often much that is moving, yet the piece as a whole lacks a unified sweep which would make its predominant rhythmic element something more than just interestingly conceived patterns.

The playing of the Japan Philharmonic is excellent, as is the sound of the recording. —R. L.

Polish Geniuses

Chopin: Four Ballades. Artur Rubinstein, pianist (RCA Victor LM 2368, $4.98). Four Scherzos. Artur Rubinstein, pianist (RCA Victor LM 2370, $4.98)

The heading of this review refers—obviously, it is hoped—to composer and performer. The Ballades and Scherzos are among Chopin's greatest creations, and they are given new recordings here by one of the leading pianists of our time.

Mr. Rubinstein has recorded the Scherzos before, but presents them here in a fresh edition for the sesquicentennial of Chopin's birth. While other pianists bring to these works more slickness, greater speed, a deliberately "modern" starkness, or a poetic willfulness, none achieves the grandeur and incandescence of Rubinstein's performances. And if his interpretation of other Chopin works has grown mellower with the years, here he gives us ever more heroic conceptions.

The Ballades are new to the Polish pianist's recorded repertoire. How different is Rubinstein's approach to these works and to the Scherzos. In the Ballades he does some of the most subjective playing I have ever heard from him. The rhythms are extraordinarily flexible, the rubatos unusually marked, the whole conception having a freedom that Rubinstein does not allow himself elsewhere. Each Ballade has its own character, too—the G minor abounds in lovely, melancholy detail; the F major is a study in contrasts, with highly savage fast sections and a final cadence that is simplicity itself; the A flat major, playful and almost capricious; the F minor, rich in texture, seemingly discursive in form, but welded together by the pianist's brilliant musicianship.

As with other disks devoted to the Ballades, all the performances will not please any one person, but Rubinstein's album comes closest to the ideal of those available. —R. A. E.

Schubert à la Russe

Schubert: Sonata in D major, Op. 53. Sviatoslav Richter, pianist (Monitor MC 2043, $4.98)

Whether he is playing Liszt, Tchaikovsky, Prokofieff, Franck, or Schubert, Sviatoslav Richter, whom many regard as Soviet Russia's pre-eminent pianist, continues to amaze. Possessing a technique that seems capable of almost any feat, Richter never uses it for exhibitionistic purposes, but the results can be dazzling in the extreme. A case in point is this performance of a Schubert sonata. In the first movement the pianist follows all the markings in the score with the utmost scrupulousness (even to making all the repeats) and maintains perfect clarity of texture and beauty of tone while assuming the presto tempo called for. Who can fail to be transported by the happy, sparkling effect achieved? Richter is equally capable of supplying tenderness in the slow movement, a wonderful vitality in the Scherzo, and an enchanting naivete in the sunny final movement. All in all, a performance to treasure.

—R. A. E.

Records in Brief

Mozart: Sonata in C major, K. 330; Sonata in E-flat major, K. 282; Rondo in D major, K. 485. Leon Fleisher, pianist (Epic LC 3584, $4.98)

Mr. Fleisher does not play any of these works as if they were precious little pearls, but with a full-bodied tone and solid musicianship he attains beautiful performances that are virile and understanding. —R. L.

Stravinsky: Petrouchka (revised 1947 version). Minneapolis Symphony, Antal Dorati, conductor (Mercury MG 50216, $3.98)

First performed in 1911 this work still seems amazingly original. In this recording the multicolored fabric of Stravinsky's orchestration is brought into focus with great brilliance, while individual instrumental timbres are formed with clarity. A good performance of a captivating masterpiece.

—R. L.

Stravinsky: Suite Italienne. **Debussy:** Sonata No. 1 for Cello and Piano. **Busoni:** Kleine Suite, Op. 23: Espressivo Lamentoso No. 4. **Foss:** Capriccio for Cello and Piano. Gregor Piatigorsky, cellist, and Lukas Foss, pianist (RCA Victor LM 2293, $4.98)

The innumerable enticements of Stravinsky's "Pulcinella" ballet have been retained in this reduction for cello and piano with a fidelity that keeps all of its Italianate spirit. Mr. Piatigorsky performs the Suite with deftness and zest. The remaining side of this excellent record is devoted to three brief but exciting works. Outstanding is Mr. Piatigorsky's performance of the Debussy sonata, in which the cellist brings out its lyrical immediacy with fervency and power.

—R. L.

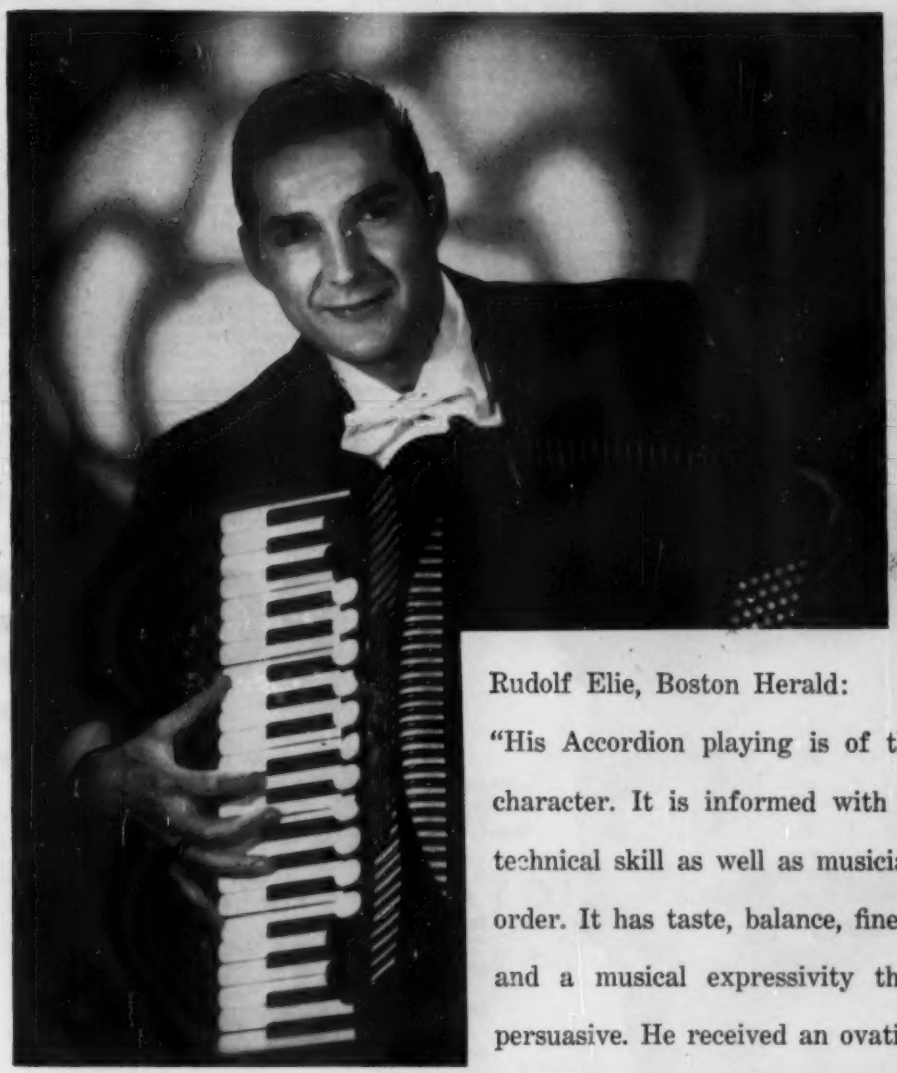


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OPERA at the Metropolitan

Flying Dutchman

Work's Power Revealed by Cast

Jan. 13.—The Metropolitan's revival of "Der fliegende Holländer", which has been absent from the repertoire for eight seasons, revealed afresh, through a choice cast and perceptive stage direction, the dramatic validity and power of the work—a validity and power which Wagner never surpassed in later works.

Still some distance from his concept of the ultimate in music drama as set forth in the "Ring", the "Holländer" is embryonic Wagner not yet divested of tell-tale conventions of the Italian school. Already in evidence are the uninterrupted melodic flow achieved by means of the dissolving cadence, and, in elementary form, the *leitmotif* technique; but there still are arias, duos, ensembles, and other set pieces, and the melodic lines still are long and lyrical in the Italian manner.

The story of the Flying Dutchman, an enchanted mariner doomed to roam the seas until redeemed by a woman who would be faithful to him unto death, adapted by Wagner from the Heine version, is simple, straightforward operatic material with none of the subplots and confounding intricacies of the Italian tradition. Its dramatic strength, then, lies not in excursions and alarums but in tension and illusion produced by music and in character portrayal, developed in depth, by gifted singing actors.

With the singing actors lay the incandescence of the Metropolitan production. Everything revolves around the figure of Senta, the bemused girl who is hypnotically transported by the Dutchman legend (Senta's ballad in the second act, significantly, was the core from which the rest of the score grew). In inexpert hands, she can appear a far-fetched and senseless figure, but in the hands of a consummate artist like Leonie Rysanek, she becomes a tragic mythological symbol compounded of fragile, girlish beauty and tempestuous womanly passion, and the compulsion to leave her true lover, Erik, and follow the Dutchman into eternity becomes the chilling expression of an inexorable, however irrational, force. Crowning Miss Rysanek's stunning dramatic performance was her vocal mastery, which permitted her to rise from a tiny puff of voice in the high pianissimo reveries to surging breakers of tone in the big emotional scenes.

Only a shade less important is the Dutchman himself. Here George London brought to bear all of the dark pathos and lonely dignity which the part demands and, without becoming melodramatic, placed just the right hue of sombreness into his voice. The long "Tristan wait", when he first encounters Senta in Daland's cottage and each stands transfixed by the other, was a remarkable example of a skillful actor doing absolutely nothing for seemingly endless minutes and doing it superbly well.

The perfect catalyst between fantasy and reality was Giorgio Tozzi, the gently avaricious Daland, who brought just the right touch of humor to the part to make it lively without becoming clownish. The brilliant tenor tones of Karl Liebl underlined the major proportions of the role of Erik, and Belen Amparan, as Mary, and William Olvis, as the steersman, proved themselves in every way worthy of their distinguished colleagues.

The chorus, trained by Kurt Adler, fulfilled its peculiarly important role with splendid precision and balance. Thomas Schippers, who conducted "Lohengrin" last season, was in admirable command of the score. His tempos tended to be fast, but by this means he kept things taut and shapely, and he etched his dynamics with a bold hand, despite difficulties of intonation that haunted the brasses much of the evening. It is to be hoped that he will be given further chores in the Wagnerian repertoire.

Working within the mountings designed by Charles Elson based on sketches by Robert Edmond Jones, which are still quite adequate, Herbert Graf staged the production with a minimum of fuss and superfluous movement. True, Wagner specifically demanded a good deal of commotion on the stage and a graphic rolling of the ships during the storm music. Mr. Graf was content with immobile ships and angry clouds projected on a scrim, which probably was just as well considering the mechanical limitations of the Metropolitan stage. But the Dutchman's eerie craft with its blood-red sails was an imposing sight, both fore and aft, and it scudded into view with supernatural speed (faster than you can say stereopticon) just as Wagner said it should. —Ronald Eyer

Aïda

Jan. 14.—Christa Ludwig's first Metropolitan Amneris was the high point of this performance. Miss Ludwig has two decided advantages—she is youthful-looking and her voice is fresh and flexible. Though her top A's were not always as full as her middle voice they were produced smoothly and without strain. She tended to substitute somewhat exaggerated histrionics for character delineation, but even her stalking about the stage in the judgment scene was charged with excitement. Her voice was full and flowing in the beginning of Act II, and soared brilliantly later in the duet with Aïda.



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Ludwig Lustig

Norman Scott appeared in his first Ramfis of the season but was not in good voice. He sang with little of the warmth that usually characterizes his voice. Cornell MacNeil was a superb Amonasro, and the balance of the cast included Lucine Amara, Dimiter Uzunov, Ezio Flagello, Robert Nagy, and Helen Vanni. Fausto Cleva conducted. Many in the audience displayed bad manners by trooping out in streams during the final scene, which was unfair to patrons more interested in hearing the music than beating the rush to the subway or the cloakroom. —J. A.

Don Giovanni

Jan. 16—The Metropolitan's splendid new production of "Don Giovanni" re-entered the repertoire at this performance with a familiar cast and with Karl Boehm again conducting. It had lost none of its beauty and homogeneousness. Eugene Berman's set and costumes are a genuine work of art; and Herbert Graf's direction seems as fresh and inventive as ever. Mr. Boehm and the orchestra, too, were in top form.

Outstanding on this occasion were Cesare Siepi, in the title role, and Fernando Corena, as Leporello. Don Giovanni is, perhaps, Mr. Siepi's best role. He combines all of the necessary qualities—passionate impetuousness, gallantry, a touch of cynicism, courage, elegance, and irony. And he brings to the terrifying scene of his damnation a bravery mingled with despair that are deeply moving. Also in superb voice was Mr. Corena, whose Leporello is a richly human as well as comic characterization. In fact, a bit less voice would have been welcome in some passages, for the sake of balance, but let us not complain about such wonderfully vital and rotund tones!

Even when Eleanor Steber is not in best voice, her command of technique and style in Mozart carry her through impressively. And she brings to the role of Donna Anna convincing passion as well as pathos. Lisa Della Casa was again enchanting as Donna Elvira, succeeding in being indignant and resentful without becoming shrewish. The Zerlina and Masetto were Roberta Peters and Theodor Uppman (who had sung Pelléas that afternoon!). Cesare Valletti spun out the endless phrases of Don Ottavio's arias gracefully; and William Wildermann conveyed the needed solemnity as the Commendatore. The Metropolitan is at its best in "Don Giovanni", and the huge audience left no doubt of its appreciation. —R. S.

Cavalleria Rusticana
Pagliacci

Jan. 17.—At this performance (a benefit for the West Side Institutional Synagogue), the Canadian tenor Jon Vickers made his debut at the Metropolitan, in the role of Canio. Mr. Vickers had made an excellent impression at his New York debut, on Nov. 20, 1956, when he sang the role of Florestan in the American Opera Society's concert performance of "Fidelio". He is an intelligent and sensitive artist, which (believe it or not) is a great help in giving a good performance as Canio. We were spared excessive sobbings and rantings, and shown genuine heartbreak, instead. Vocally, Mr. Vickers strained a bit on top tones, but this may well have been debut nerves. At all times, his singing was well phrased and dramatically alive. One looks forward to hearing him in artistically more rewarding roles.

The cast was otherwise familiar, with Maria Nache, as a sultry but vocally insecure Nedda; Cornell MacNeil, as a vocally sumptuous and wonderfully sinister Tonio; and Charles Anthony and Calvin Marsh, as Beppe and Silvio.

There were two seasonal first appearances in the "Cavalleria" cast. Richard Tucker has always been an excellent Turiddu, and he was in top form. And Nell Rankin brought intensity to the role of Santuzza, though she was badly costumed and she pushed her voice unnecessarily in climaxes. The others were in familiar roles: Helen Vanni, as Lola; Walter Cassel, as Alfio; and Thelma Votipka, as Mamma Lucia.

Kurt Adler conducted both operas for the first time this season, and I am sorry to say in slapdash style. It is safe to guess that he had little rehearsal time, however, so it would be unfair to take him to task.—R. S.

Don Giovanni

Jan. 20.—At the season's second presentation of "Don Giovanni", Mattiwilda Dobbs sang her first Zerlina at the Metropolitan. To anyone who had heard her in "Lucia" or as Olympia in "Tales of Hoffmann", it was not surprising that Miss Dobbs looking charming and sang beautifully. Her voice is well suited to Zerlina's music. Her "Batti, batti" and the soothing second-act aria, sung to Masetto, were models of Mozart style.

Lucine Amara, making her first appearance of the season as Donna Elvira, was in splendid voice. In fact, everyone sang exuberantly. There is

(Continued on page 248)



Louis Melancon

Leonie Rysanek and George London, the Senta and Dutchman of the "Flying Dutchman" revival

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May 1, 1960

OPERA at the Metropolitan

(Continued from page 247)

no weak link in the several casts Mr. Bing offers in this work, now in the third season of its new production. Cesare Siepi gave another of his remarkable portrayals of the Don. Others in the cast heard earlier were Eleanor Steber, Cesare Valletti, Fernando Corena, Theodor Uppman and William Wildermann. Karl Boehm conducted. —W. L.

Tristan und Isolde

Jan. 21—To a familiar cast, including Birgit Nilsson (Isolde), Karl Liebl (Tristan), Walter Cassel (Kurvenal) and Jerome Hines (King Marke), was added a new Brangaene in the young and attractive figure of Christa Ludwig. Miss Ludwig's youth and good looks, as a matter of fact, were the distinguishing factors in her first performance here of that peculiar, catalytic role.

We have grown accustomed to older, more mature Brangaenes, some of them obviously older, more mature and even wiser than their bewitched mistresses. But Miss Ludwig clearly was the young handmaiden, subservient and eager to do her princess' bidding, yet determined, in a prettily stubborn way, to save her from self-destruction. It is a different concept which has its own virtues and novel possibilities.

Vocally she was well matched with Miss Nilsson, and her voice, in quality and volume, was that of a true Wagnerian. Her two warnings to the lovers in Act II, which are among the most stunning interpolative effects in all opera, lost something through the location of the singers in relation to each other as provided for in the new production. This was more effective, vocally and visually, in some older productions when Brangaene was dimly visible to the audience at her lookout post on the parapet but out of view of Isolde and Tristan.

—R. E.

Don Giovanni

Jan. 29.—This performance brought the first Don Giovanni and first Don Ottavio of the season of George London and Nicolai Gedda, respectively. Mr. London reasserted himself as one of the finest exponents of the role of the Don today. Not only does he understand the role so well dramatically, but he is such a musician!

I could not imagine a more perfect Don Ottavio than Mr. Gedda. This superb singer has a flawless control of his voice. This was shown in the "Dalla sua pace", which so treacherously exposes the voice. But the way Mr. Gedda molded the phrases, and the sureness with which he sang, made the aria truly memorable. He received a huge ovation for his faultless delivery of "Il mio tesoro".

Mention must be made of Eleanor Steber's singing of "Non mi dir". Rarely have I heard this fine singer in better voice, and her delivery of this aria was a perfect match for Mr. Gedda's "Dalla sua pace". The familiar cast included Lisa della Casa, Roberta Peters, William Wildermann, Fernando Corena, and Theodor Uppman. Karl Boehm conducted a beautifully paced performance following a breathless and harried version of the Overture. —J. A.

Tristan und Isolde

Jan. 30.—The eighth and final performance of the season of Wagner's opera glowed with a radiance that reached its climax in a Liebestod sung with unearthly beauty by Birgit Nilsson. Ramon Vinay, as Tristan, was in excellent voice, which meant that he could give free rein to his sensitive, passionate interpretation of the role.

New to the Metropolitan in the role of Marke was Kim Borg. This was a part that seemed more congenial to the Finnish bass than the Count in "Figaro" or Golaud in "Pelléas", perhaps because he found German a more comfortable language to sing in. His diction was clear, his phrasing a means of communicating fervently the king's sorrow. The voice sometimes lost focus and sounded breathy, but at its best had a dark, noble ring.

Christa Ludwig, as Brangaene, and Walter Cassel, as Kurvenal, filled the other two major roles with their accustomed devotion and skill. Karl Boehm conducted masterfully.

—R. A. E.

Cavalleria Rusticana
Pagliacci

Jan. 30.—The matinee performance of the ever-popular double bill included Kurt Baum and Robert Merrill in the cast for the first time this season. Mr. Baum's Canio and Mr. Merrill's Tonio are familiar portrayals in the Leoncavallo opera. With Dimitri Mitropoulos drawing a dramatic, tense performance from the orchestra, the singers were equally inspired. Mr. Baum's high notes were often thrilling, and Mr. Merrill, always a dependable artist, was on every count splendid.

Lucine Amara, Charles Anthony and Frank Guarrera, all heard previously, rounded out the cast. In the opening "Cavalleria" the cast was familiar from past performances this season: Nell Rankin, Helen Vanni, Jan Peerce, Walter Cassel and Thelma Votipka. —W. L.

Fidelio

"Noblest of Operas" Revived

That noblest of operas Beethoven's "Fidelio" returned to the repertoire of the Metropolitan Opera in a new production conducted by Karl Boehm on Jan. 28, after a decade's absence. It was a happy restoration, with a conductor who had the great mind and heart necessary for the task, a cast of able and dedicated singers, and stage direction and design that revealed both good taste and common sense—two qualities that are often missing from contemporary operatic productions, no matter how ingenious or novel they may be in other respects.

The entire cast was new to its roles at the Metropolitan, with Aase Nordmo Loevberg, as Leonore; Jon Vick-



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ers, as Florestan; Hermann Uhde, as Pizarro; Laurel Hurley, as Marzelline; Oskar Czerwenka, as Rocco; Cesare Siepi, as Don Fernando; Charles Anthony, as Jacquino; William Olvis, as the First Prisoner; and Calvin Marsh, as the Second Prisoner.

The excellent settings and costumes, in more or less traditional style (and none the less excellent for that) had been designed by Horace Armistead. And Herbert Graf (who has been doing his best work at the Metropolitan in recent seasons) was the stage director. The entire production was the munificent gift of Mrs. John D. Rockefeller, Jr.

"Fidelio" is not as vocally "effective" as the facile thrillers that abound in the popular operatic repertoire, with their lush, sticky melodies, their sentimental violence, and their fundamentally childish treatment of human experience. (For Beethoven was not able, as Mozart was, to match his supreme musical powers with purely operatic mastery and felicity.) But how "Fidelio" towers above the favorite vehicles! How deeply it moves us, rescuing opera from the realm of mere musical entertainment and making it a peer of the symphonic and chamber literature in its intellectual quality and emotional integrity and significance!

No other opera calls more stringently for a conductor of the first rank. And we are lucky to have Mr. Boehm, who is Bruno Walter's successor at the Metropolitan in the interpretation of this masterpiece. In his combination of emotional energy, command of beautiful musical detail, and dramatic insight, Mr. Boehm proved himself a born "Fidelio" conductor. It was at once apparent, in Act I, that he knew precisely how to handle the typical singspiel elements and to move easily and naturally from the lighter, more lyrical episodes into those gigantic solos and ensembles in which the heroic Beethoven suddenly looms out at us.

I do not approve of the use of the "Leonore" No. 3 Overture as a prelude to the final scene (for it is top-heavy in this spot and complete in itself, and tends to kill what follows). But I must praise Mr. Boehm's handling of it—swift-paced, unified, and unrelenting. The performances of the exquisite canonic quartet and the beautifully staged Prisoners' Chorus were instances of his insight into the lyric and introspective Beethoven. To Kurt Adler, the chorus master, and his singers should also go warm praise. I have never heard this passage more movingly performed.

The Leonore of Miss Nordmo Loevberg was especially interesting, because it was much younger and more lyric in approach than most of those to which we have been accustomed. True, Regina Resnik had sung the role briefly here, but it was Kirsten Flagstad who loomed large in the memories of most of us.

Flagstad, like Lotte Lehmann (the illustrious Leonore of Toscanini's Salzburg "Fidelio") was older, heavier of voice, more seasoned dramatically, and more imposing than Miss Nordmo Loevberg. But it was charming to have a dewy-fresh, eager young Leonore, still almost a girl and drawn into a dark and tragic situation which she was as yet unprepared by experience and suffering to face.

Undeniably, in such things as the volcanic "Abscheulicher, wo eilst Du hin?" Miss Nordmo Loevberg was a bit pale, although sincere, convincing, and musically expert. But her transparent, lovely tones and fluent execution were a joy at all times, especially in the ensembles, where the balance was impeccable. Here is a singer whom the Metropolitan should treasure, for she has all of the makings of one of the great ones—a ravishing voice, excellent musicianship, dramatic feeling, and the humility of the true artist.



Louis Melancon

Aase Nordmo Loevberg, as Leonore, and Jon Vickers, as Florestan, in the Metropolitan's new "Fidelio"

Those who had heard Jon Vickers' New York debut (in the American Opera Society's concert performance of "Fidelio" in 1956) knew that an admirable Florestan was in store for us. Curiously enough, his voice sounded much bigger and freer in Beethoven's notoriously difficult and sometimes awkwardly written music than it had in Leoncavallo's. (He had made his Metropolitan debut as Canio on Jan. 17.) Since Mr. Vickers is an able actor as well as a skillful musician, the tremendous music of the dungeon scene had its full effect. Like Miss Nordmo Loevberg, he was as much the artist in the ensembles as in his solos.

Hermann Uhde is one of the most "complete" artists at the Metropolitan today, and to everything that he does he brings new sidelights and insights. His very entrance, as Pizarro, painted the whole character in a few brilliant strokes of movement, mime, and inflection. True, his voice is not one to stir the gallery to roars of animal excitement, but "Fidelio" does not depend upon such primitive means. And he sang with exemplary coloring and diction.

Laurel Hurley was delightful as Marzelline. She was careful not to let the soubrette quality dominate over the other aspects of the role, and the robustness and volume of her voice were notable, although never excessive or heavy. If she will work a bit on her German diction, I shall

(Continued on page 250)

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Metropolitan

(Continued from page 249)

have nothing but praise for her.

Very good as Jacquino was Charles Anthony, who has improved noticeably in refinement and musical finish in recent seasons. Mr. Anthony was a very rough diamond when he came to the Metropolitan but he obviously realizes the advantages of cutting and polishing in the arts. As the solo prisoners, William Olvis and Calvin Marsh were also far more than merely acceptable.

We should thank Oskar Czerwenka for not clowning the role of Rocco. He is too young for the role, but he gave us an intelligent, well-planned characterization and sang robustly, though a heavier voice would be desirable. Cesare Siepi was much less Italianate as Don Fernando than I had expected, and his German, though accented, was readily understandable.

Once again, the Metropolitan has revived an indispensable masterpiece in worthy style. This "Fidelio" production is a happy step further in bringing the German repertoire back into balance with the Italian. Once more, let us throw flowers instead of bricks at Rudolf Bing and his colleagues!

—Robert Sabin

Other Performances

On Jan. 24, George London sang his first Amonasro of the season in "Aïda". On Jan. 27, Barry Morell and Mario Sereni sang their first Faust and Valentin, respectively, at the Metropolitan Opera. Appearing for the first time this season in "Faust" at this performance were Jerome Hines, as Mephistofeles, and Helen Vanni, as Siébel.



Virginia Copeland (right), as Santuzza, and Anna Carnevale, as Mamma Lucia, in NBC Opera's telecast of "Cavalleria Rusticana"

OTHER OPERA in New York

Manhattan School Gives Two Premieres

Hunter Playhouse, Jan. 28. — The industrious Manhattan School of Music's Opera Workshop offered two novelties—the American premiere of "Yu-Zuru" ("The Twilight Heron") by the contemporary Japanese composer Ikuma Dan, and the world premiere of "The Maletroit Door" by Seymour Barab.

Mr. Dan's opera is based on a touching native bit of folklore. A young farmer saves a wounded heron, and the bird is transformed into a beautiful young woman, Tsu, who becomes his wife. In gratitude, she weaves for him a miraculous cloth from her feathers. But his greed overcomes him, and spurred on by two friends, he forces her to weave more cloth until she dies.

The production of the work was very beautiful. The delicate scenery was constructed in Japan, as were the costumes. However, the music was a great disappointment. The score is musically naive and wanders on for nearly two hours repeating the same monotonous harmonic and rhythmic ideas. The total effect was that of a Westerner attempting to imitate Oriental music, and doing an obvious and poor job of it. There were effective moments, but these were diluted by continual repetitiousness and sameness in content.

The composer conducted and staged his opera and brought with him from Japan, Kiyoko Otani to sing the role of Tsu. Other principal singers, James Vitale, Jonathan Kinsler, and Joseph Eubanks, were from the Manhattan School. All sang in Japanese.

The curtain-raiser for the Dan work was the Barab opera. The plot is from Robert Louis Stevenson's famous short story "Le Sire de Maletroit". This opera also provided little musical interest. The libretto, in English, was awkward, and Mr. Barab's score sounded dated. There were more than a few reminiscences of Menotti but without ever achieving his dramatic punch. This short work sounded like a truncated excerpt from a larger work. It was as if one had suddenly been thrown into the middle of a more extended opera without hearing the beginning or ending of the piece. The score was not enhanced by the static staging and heavy scenery. Hugh Ross conducted and the Manhattan School students were Johanna Meier, John Stamford, and Charles Woodul.

The news of the evening was provided by the members of the Manhattan School. These young singers and orchestra members handled them-

Guila Bustabo



GUILA BUSTABO PRIMA DONNA ASSOLUTA OF THE VIOLIN, enchanted the public with her ***poignant, singing tone*** in the Kantelene and the ***Elan*** of her ***high virtuosity.***

Kongress-Saal-Munchen—Abendzeitung 1959

U. S. VIOLINIST'S SENSUOUS TONE. (Headline)
Her ***wide range of sensuously satisfying tone*** and ***large phrasing*** were heard to most advantage in Respighi's Sonata, whose slow movement in particular, ***revealed an unusual sense of poetry*** and ***warmth of temperament.*** *London Daily Telegraph and Morning Post*

The Brilliant Return of Guila Bustabo . . . When Bustabo played the Sibelius Concerto for the composer himself, it is recalled that he said: ***"GENERATIONS WILL BE NEEDED TO RE-CREATE SUCH VIRTUOSO HANDS."*** These words came to my mind when she played the Paganini Concerto.

She has an ***almost supernatural talent for violin playing! Technical difficulties do not exist*** for her and, therefore, she is able to cast glow and interpreting activity into his intricate figurations and the music thus appears in its entire demonic power and grandeur.

After the eloquent ending of the second theme, ***Bustabo imperiously throws her bow and "jets" through the chromatic ending phrase with witch-like hydrodynamics . . . and there stands Paganini himself before us!***

Helsinki "Sanomat" — March 1959

Guila Bustabo's performance of the Sibelius Violin Concerto was the great climax of the evening. One seldom hears such ***nobleness of violin tone, such dazzling technical virtuosity and deepness of interpretation.*** In one word, it would be ***impossible to exceed the level of this performance.*** The orchestra joined the ***unceasing applause with fanfares of honour!***

The Uusi Paiva — March 1959

If there exists something like a classical interpretation of Tschaikowsky's Violin Concerto, it must be in line with what Guila Bustabo accomplished yesterday . . . ***Fabulous technique . . . a tone that combines the dusky lushness of the contralto with the most radiant splendor of the soprano.***

Gotesborges — Tidningen — April 10, 1959

In the playing of Guila Bustabo, there is not the search to make the exterior effect, nor that kind of instrumental frivolity which does not always escape the great violinists. She seems to think of one thing only: to ***play with a "coeur grave."*** This is splendid and truly astounding. Add to this a temperament of fire! I weigh well my words in saying that with Guila Bustabo ***we have not only one of the greatest violinists, but also, actually, one of the greatest interpreters.***

Claude Rostand, Correfour

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selves in a highly laudable manner. The two works were an ambitious undertaking and the students carried them off with sureness. My only regret is that they did not have more to work with. —J. A.

On Jan. 31, Leoncavallo's "La Bohème" received its first American performance, at Columbia University's McMillin Theatre. It was produced by the Opera Guide Theatre under Pasquale Rubino. The singers were Geraldine de Lys, Musetta; Anne Ottaviano, Mimì; Jerome Lo Monaco, Marcello; Abe Polakoff, Rodolfo; Domenic Simeone, Schaunard; Keith Cota, Colline; and Irene Barrow, Michael Chavarri, Albert Geis, and Frank Gambini.

NBC Opera Has Commercial Sponsor

A precedent was set by the Florists' Telegraph Delivery Association when it sponsored the NBC Opera Company's telecast of Mascagni's "Cavalleria Rusticana" on Jan. 31 (3:15-4:30). This is the first time a commercial company has taken the financial responsibility for an NBC Opera telecast not taking place during a holiday season. Both the group and their sponsors have every reason to be proud of the results.

Without overstepping his job, Joseph Machlis provided us with an English version that was clear and coherent. The story line was never muddled by pretentious leaps into fancy English rhetoric, nor was the over-all atmosphere of the opera diluted by hearing familiar arias sung in our native language. The set and costume designs by Ed Wittstein proved the point that television can depict, with the aid of good camera work, details of a locale in a manner the stage simply cannot. The viewer found himself immersed in a small Sicilian town, complete with courtyards, roads, colorful streets, flowers, goats and gaping old women, all of which was decisive in sustaining some of the opera's credibility.

Virginia Copeland, as Santuzza, and David Poleri, as Turiddu, gave convincing performances. If their singing was not always perfect, the dramatic quality of their acting furnished a firm ground for two very believable personalities. Chester Ludgin, as Alfio; Jan McArt, as Lola; and Anna Carnevale, as Mamma Lucia, were all good in their respective roles.

Samuel Chotzinoff, producer; Peter Herman Adler, music and artistic director; and Kirk Browning, director, were others who helped bring into the home this production so intelligently and artistically conceived. —R. L.

DANCE in New York

Russians Film Complete Swan Lake

Most ambitious of Russian dance films is the recent "Swan Lake", which is now at the Normandie Theatre in New York. In many respects, it embodied a new approach to the problem of making dance films for the general public. For the first time, a full-length ballet had been filmed during an actual performance in the Bolshoi Theatre in Moscow. Nine color cameras from the Central Documentary Film Studio had been placed in the auditorium, in the foyers, in the wings, backstage, and in the dressing rooms.

The motion picture was shown under an agreement between our government and the Soviet Union made in 1958 which provides for an exchange of films. While "Swan Lake" was being shown here, an American film was being shown in Russia.

The Bolshoi company had performed this version of the ballet during its visit here last year, so that it was familiar to local balletomanes. The scenario for the film had been prepared by no other than the famous Asaf Messerer, in collaboration with Z. Tulubyeva. Yuri Faier conducts the Orchestra of the Bolshoi Theatre.

As Odette and Odile, the magnetic and incredibly virtuosic Maya Plisetskaya dominates the film. Nicolai Fadeyechev is a manly and technically elegant Prince. Vladimir Levashev is marvelously sinister and brilliant, as the Evil Spirit. And V. Khomyakov performs the ubiquitous role of the Jester with captivating bounce. Mr. Faier's tempos are a bit unsteady and the sound is poorly recorded.

Since this film is obviously intended to hold the interest of the general public, it does not pretend to be a complete record of the ballet. We get a glimpse of the Tchaikovsky Museum, the landscape in which he wrote the score, near Moscow, and fascinating shots of the audience during the performance. There are some very interesting shots from the wings and backstage, and one delightful sequence when the stage is being readied for the curtain raising.

We visit Miss Plisetskaya in her dressing room, and really get the smell of grease-paint in our nostrils, through these backstage glimpses. The price for these atmospheric shots, of course, is interrupted passages, cuts, and discontinuity. The film is done in Eastman Color, and the color is better than the sound.

Dancers will probably not be happy with this filmed "Swan Lake", but the general public will probably find it very entertaining. Despite cuts and camera limitations, one can learn a great deal about Russian style and Russian technique from this film, and what an incredible artist Plisetskaya is! —Robert Sabin

Panamerica Staged By New York City Ballet

"What in heaven's name will it turn out to be?" seems to have been the general question before the New York City Ballet gave its "Panamerica", a full-evening work by five choreographers in eight parts employing the music of eight Latin-American composers, at the City Center on Jan. 20. Well, it turned out to be a fascinating experiment, brilliantly performed by the leading dancers and well worthwhile from the artistic point of view, quite apart from its highly laudable cultural and political aspects. The brilliant audience was studded with diplomats and artists from Latin America, as well as from the United States. The premiere was a benefit for the New York City Ballet.

It was also highly fitting that this collaborative ballet referring generally to Latin-American themes should have been dedicated by George Balanchine, Lincoln Kirstein and Carlos Chavez to Nelson A. Rockefeller, Governor of New York State and one of the most munificent and discerning art patrons of our time. For, 20 years ago, Mr. Rockefeller had already begun his invaluable work in bringing the arts of Latin America to the United States and in cementing a new cultural and political understanding between the nations.

(Continued on page 252)



PHILLIP EVANS pianist

"OUTSTANDING"

New York Times, Dec. 20, 1959

NEW YORK TIMES, TUESDAY, DECEMBER 9, 1958.

PHILIP EVANS IS HEARD

Pianist Presents Program at Carnegie Recital Hall

Philip Evans, who made his New York debut last May, gave an outstanding piano recital Sunday night at Carnegie Recital Hall. He chose a fine program and played it with sensitivity and understanding.

Mr. Evans displayed a touch that drew forth a wide range of piano colors. He can project a melodic line, round difficult corners with ease and absorb heterogeneous elements into one unified concept. Large and demanding works such as the Schubert A major sonata and Beethoven's Sonata in E, Op. 109, were given the deepest musical insights with attention paid to both detail and structure.

He showed that he could play other typest of music with the same skills. The Bartók Improvisations, Op. 20, were a delight. Three Debussy Preludes had just the right blend of clarity and expressive "blur".

With the addition of just a bit more technical polish Mr. Evans can be ranked among our major pianists. E. S.

"Mr. Evans is a gifted and extremely musical young man . . . blessed, indeed, with a full-blown temperament and aptitude for the piano . . . he commands a remarkable gamut of tonal coloration. He plays a lovely, incandescent pianissimo . . . and a striking fortissimo."

New York Herald Tribune, May 10, 1958

"A talent of the highest order."

La Nazione, Florence, Italy, August 1957

"Evans is a great artist."

Alpenpost, Bolzano, Italy, Sept. 1957

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Dance

(Continued from page 251)

"Panamerica" is equally interesting to music and dance lovers. Part I is built upon the second, third, and fourth movements of the Serenata Concertante, by Juan Orrego Salas, of Chile, with choreography by Gloria Contreras. Part II: Preludios para Percusion, by Louis Escobar, of Colombia; choreography by George Balanchine. Part III: "Choros" No. 7, by Heitor Villa-Lobos, of Brazil; choreography by Francisco Moncion. Part IV: Sinfonia No. 5 for String Orchestra, by Carlos Chavez, of Mexico; choreography by Balanchine. Part V: Variaciones Concertantes, by Alberto Ginastera, of Argentina; choreography by John Taras. Part VI: "Ocho por Radio", by Silvestre Revueltas, of Mexico; choreography by Contreras. Part VII: the second movement of the Sinfonia No. 2 for String Orchestra, by Hector Tosar, of Uruguay; choreography by Jacques d'Amboise. Part VIII: Danzas Sinfonicas, by Julian Orbon, of Cuba; choreography by Balanchine.

The scenery and lighting for the entire ballet were created by David Hays, and he has accomplished his difficult task with taste, ingenuity, and unfailing imagination. Simple elements, such as tree stems or poles, streamers, and various props are used in an amazing variety of contexts and definitions of stage space. And the lighting gives a different atmosphere to each section.

Esteban Frances has designed the costumes for Ballets I, II, III, V, VI, VII, and VIII. Karinska did those for Ballet No. IV. And the Brooks Costume Company provided those for Ballets II and VIII. All are in keeping with the mood of the choreography and more or less in harmony with each other. The tendency was to overdress and be too lavish with color, but this was a pardonable excess in terms of the music and general atmosphere. Incidentally, Ballet Society and its generous patrons are to be thanked for the production.

Gloria Contreras, the young Mexican choreographer and dancer who created Ballets I and VI, has had works performed at Jacob's Pillow, as well as in her own country. As is only natural, she is far more at ease with solo passages and pas de deux than she is with the corps, and her movement for women is better than that for men. She has not yet mastered the complete integration of the dance with the musical phrase and structure, but she has lively invention and dramatic flair. Allegra Kent and Jonathan Watts had the best choreography and took full advantage of it. After further rehearsal, the corps will doubtless look much better.

Salas and Revueltas Scores

The Salas music for Ballet I is bright and fluent, if slight in substance. The Revueltas "Ocho por Radio" is not the biting, revolutionary, tragic Revueltas, but mere trifling with folk cliches. Small wonder that Miss Contreras' choreography was also cute and unsubstantial.

Balanchine has created a witty *tour de force* to the idiomatically ingenious Escobar pieces. For Patricia Wilde and Erik Bruhn he has devised movement that is classically elegant yet somehow Latin in flavor. And it is supremely right for their personal styles. Miss Wilde's steely strength and sustaining power are elegantly used; and Mr. Bruhn's faultless line and incomparable beats are dazzlingly displayed.

Like Miss Contreras, Francisco Moncion is compelling when working with one or two figures, but sometimes at a loss with larger groups. For Violette Verdy and Roy Tobias he has created brilliant and emotionally poignant movement in a sort of wordless fantasy to the Villa-Lobos score.

Chavez Conducts Own Work

Mr. Chavez was guest conductor for his Sinfonia No. 5 for Strings, for Ballet IV. Most notable in Balanchine's choreography is a pas de trois for Diana Adams, Nicholas Magallanes, and Francisco Moncion that is one of the most ingenious and fascinating tangles of human bodies that he has ever devised. In other hands it could have become exasperating, but Balanchine always gives beauty and meaning to these fanstastic patterns. The group choreography shows signs of haste, and it will be some time before the corps has mastered it, but there are some stunning passages and tableaux.

John Taras has learned much from Balanchine and has turned it well to his own account. His choreography for ballet V is a dance-drama that exploits the inherently dramatic character of the Ginastera variations. He has created an interesting tension between three solo figures and the female corps. An imperious and impassioned woman (danced by Patricia Wilde) threatens the happiness of another woman (Violette Verdy) and a man (Edward Villella), and the corps acts as a sort of Greek chorus, sometimes menacing, sometimes protective. The movement for the three principals is superb, and breathtakingly executed.

Mr. d'Amboise's Ballet VII is a noble failure (which is always more interesting than a cheap success). The rather weird Tosar music is exactly right for this wild fantasy, worthy of Poe. We find a peon, naked to the waist, in a sort of prison cell—whether an actual prison or rather a prison of the crazed imagination is purposely left for us to decide. He is frantically eager to escape. A mysterious figure robes him in a white shirt and he is then menaced by a group of horrible, gray-clad faceless creatures. Suddenly a serpent-like woman appears and stirs in him a spark of tenderness, winding her body around his like a snake. Then she blinds him and leaves him agonizedly searching for her.

Thanks to splendid performances by Erik Bruhn and Violette Verdy, this murky and static composition carried considerable conviction. But it needs much more dance movement to make it really gripping.

Tallchief in "Madcap" Role

Ballet VIII, to the lively Orbon dances, might well have been called "Maria Tallchief Answers the Call of the Wild", for it presented that lovely and classically perfect artist in a madcap, down-to-earth, rhythmically impudent role in which she obviously reveled. Partnered successively by Arthur Mitchell, Conrad Ludlow, and Edward Villella, she sped through the work with exquisite bravura. Perhaps the high point of Balanchine's choreography is a bewitching pas de deux in the third movement.

Robert Irving, as always, elicited sensitivity, alertness, and elegance from his musicians. "Panamerica" is no masterpiece, but it provides a delightful evening in the theatre and it brings us all a bit closer to Latin American culture without being either patronizing or naive. —Robert Sabin

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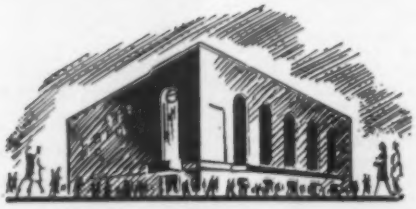
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ORCHESTRAS in New York

Composer's Showcase Honors Dallapiccola

Circle in the Square, Jan. 11.—This was the second program devoted to the music of Luigi Dallapiccola that has been given in New York during his guest professorship at Queens College. It was of special interest, for the works ran from his first attempt at serial composition in 1942, "Five Fragments by Sappho", to the first American performance of his superb "Christmas Cantata", 1957.

It is a rare experience to hear a contemporary master such as Dallapiccola perform, supervise, and discuss his own music, which has grown from his initial interest in serial composition to his strict row usage of today. Serial composition itself assures no style whatsoever, since so much hinges on the construction of the row and its use. In Dallapiccola's case, this use is a predominantly romantic one, often with pronounced impressionistic overtones. Like Stravinsky, he finds serialism far from exhausted, and certainly it has seemed to be the catalyst that has fired his imagination and expressive powers in recent years.

This program fell into two groups, those of modified serialism and those of strict row usage. In the first group belong his "Due Studi" for violin and piano, performed by the composer and Matthew Raimondi, violinist; "Rencesvals", for baritone and piano, performed by the composer and Frederick Fuller; and the "Five Fragments of Sappho", performed by Elisabeth Soederstroem and a chamber ensemble conducted by Frederick Prausnitz. The second group included the beautiful "Cinque Canti" for baritone, and the "Christmas Cantata". In a class by itself was the curious second "Tartiniana", in homage to his countryman, Giuseppe Tartini.

Rhythmic Differences

One of the pronounced differences of these two groups is the rhythmic treatment. In pre-1953 works, the year of his first strict serial compositions, the rhythm tends to be literally treated, especially in a work like the "Due Studi", which is a throwback to Italian Baroque music. The Sarabande of this set is a haunting piece and the fugue is a potent, almost brutal one; but both have a consistency of rhythm which tends to dull the music.

The "Rencesvals" are based on three fragments from "La Chanson de Roland" treated in a continuous setting. It is interesting that Dallapiccola did not settle the esthetic question of using only one row per work, as Schoenberg did, until about 1950. "Rencesvals" alone contains three rows and the "Due Studi", two. The "Rencesvals" are strong, biting songs which place heavy demands on the singer, demands unfortunately not well met at this concert. The sonorities of the "Five Fragments of Sappho" present nothing particularly provocative. Indeed they sound almost "old-hat" next to the much later "Christmas Cantata". Both of these were sung superbly by Elisabeth Soederstroem. Her performances revealed immaculate artistry.

The two most interesting works on the program were the "Cinque Canti" for baritone and the "Christmas" Cantata, both excellent additions to the contemporary vocal literature. Here Dallapiccola impresses one over and over again with the sureness and deftness of his vocal writing. He knows the voice and his music is sympathic for it even if very demanding.

The "Christmas Cantata" is easily one of the most moving contemporary works for voice I know. Two soprano solos are set with three instrumental movements and texts taken from the "Laude" of Jacopone da Todi. It is gratifying that this beautiful work, as well as the "Cinque Canti" and the "Sappho" songs, are being recorded for Epic records in the Fromm Music Foundation Series.

The second "Tartiniana" like the first, is not among Dallapiccola's stronger compositions. They are in an Italian Baroque design and given strange chromatic inflections which give a sort of out-of-focus touch. This was especially evident in the variations, where the solo piano variation sounded too far out of context with the predominantly tonal whole.

An informal discussion period followed the performances at this stimulating and instructive concert.—J. A.

Bach Aria Group

Town Hall, Jan. 13.—The second program of the Bach Aria Group was distinguished by the guest appearance of Richard Lewis, tenor. It was a joy to note Mr. Lewis' warm, full voice, unerring musicianship, and unlimited breath. The "Hasse nur" from the Cantata 76, and "Ich will bei meinem Jesu wachen" from the "St. Matthew Passion" more than demonstrated these qualities.

Carol Smith was the excellent contralto soloist in the Cantata 169, for alto, chorus, violin and orchestra, and in an aria from Cantata 137. Eileen Farrell was heard in Cantata 191, with Mr. Lewis, and in arias from Cantatas 80 and 202 and the Easter Oratorio. The trumpets in Cantata 191, taken from the B minor Mass, deserved a special mention for the ease with which they handled their treacherous parts. The chorus was especially fine here also. Frank Brieff conducted and other soloists were Julius Baker, flutist; Robert Bloom, oboist; Bernard Greenhouse, cellist; Maurice Wilk, violinist; and Paul Ulanowsky, pianist. —J. A.

Orchestra of America Offers Kirchner Work

Orchestra of America, Richard Korn, conductor. Eugene Istomin, pianist. Carnegie Hall, Jan. 13:

Overture to Shakespeare's "As You Like It" ..... John Knowles Paine
"Yeibichai: Variations on an American Indian Theme" Frederick Jacobi
(First New York Performance)
Piano Concerto ..... Leon Kirchner
Tone Poem "Lux Aeterna" .....
..... Howard Hanson
Symphonic Ballade, "The Legend of John Henry" ..... Lamar Stringfield
Symphony "A Night in the Tropics" ..... Louis Moreau Gottschalk


Anthony de Gesu
Eugene Istomin

Long known as the "father of the American symphony", largely because he was the first to have his symphonic works played by leading orchestras here and abroad, Paine (1838-1906) is chiefly remembered today as the first American musician to be appointed a full professorship at an American university—Harvard—and as the teacher of such noted native composers as Arthur Foote, John Alden Carpenter, E. B. Hill, Frederick S. Converse, and Daniel Gregory Mason. With all due respects to Paine's scholarship and sincerity, the Overture to "As You Like It" proved to be little more than a long-winded much-ado-about-nothing.

Hanson, like Paine, is also a noted educator, who, as director of the Eastman School of Music since 1924, has trained many young composers. "Lux Aeterna" is one of the five tone poems he wrote in the 1920s in Rome as a Fellow in the American Academy. It is not without merit although it smacks of gaslight as much as eternal light.

The music of the Pueblo Indians is given a handsome if somewhat sophisticated setting in Mr. Jacobi's "Yeibichai", which received its first New York performance. Lamar Stringfield's Ballade, "The Legend of John Henry" is program music unashamedly designed to please lovers of folk lore and folk melody.

Louis Moreau Gottschalk's little known symphony "A Night in the Tropics" was the most interesting work on this program. Gottschalk (1829-1869) was not only our first major pianist, he was the first to capture the distinctive flavor of the Americas, using Creole melodies and Negro rhythms, in his music. Until recently, "A Night in the Tropics" was known only in a two-piano version. A few years ago, the manuscript was found in a trunk Gottschalk had left in Cuba. The work, which is scored for a huge orchestra, was heard in Howard Shanet's reconstructed version. The first movement (Andante) is reminiscent of the composer's once popular "The Last Hope", while echoes of "Bamboula" and "Ojos criollos" can be heard in the tantalizing, feet-stamping rhythms of the second and final movement. This final movement would have been much more effective had Mr. Korn stuck to the composer's tempo indication.

Eugene Istomin's masterly handling of the new-fashioned virtuosity demanded by the Kirchner Concerto was another of the evening's highlights. Kirchner's keyboard writing here is bitingly clangorous in its chordal sonorities, brilliantly clattery in its passagework, and icily cool in its melodic contours. Mr. Istomin dispatched its difficulties with ease, dug huge chunks of sound from the instrument without straining its resources to the limit, and, in general, played the work as though it were tailor-made for him. —R.K.

Schuller Work Given Premiere

New York Philharmonic, Dimitri Mitropoulos conducting. David Bar-Illan, pianist. Carnegie Hall, Jan. 16:

MAHLER FESTIVAL—PROGRAM III
Adagio from Tenth Symphony ... Mahler
Piano Concerto No. 1 ..... Liszt
"Spectra", 1958 ..... Schuller
(First performance)
"Mephisto Waltz" ..... Liszt

(Continued on page 254)



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ORCHESTRAS in New York

(Continued from page 253)

As Gunther Schuller's new "Spectra" for seven groups of instruments left me in a state of semi-shock, I borrowed the composer's score with which to have at it a few more times, with a tape of the broadcast. No doubt this is how some of the audience felt at the "Sacre du printemps" premiere 38 years ago, but if anyone now expects me to tell him categorically whether I think this is another "Sacre", he is doomed to disappointment. It must have been just about as difficult for the performers as the original "Sacre", and its inexorable tension, while hardly precipitating a riot, did find relief in some audience laughter on the slightest of pretexts. As for myself, having encountered Webern, Boulez, and all the rest of it, I had never heard anything that struck me as so *emotionally* incoherent and downright ugly in sound. Anything producing such a strongly negative reaction intrigues me enormously.

"Spectra" is an avowedly abstract work, concerned with exploring, in the 34-year-old composer's own words, "the variegated color possibilities of the modern orchestra" as an "all-pervading structural element", to which end he has reshuffled the players as thoroughly as he and others have the musical syntax to which pre-serial music has long adhered. Rehearing it with the score persuades me that the thoroughly professional Schuller has pursued his expressed goal with brilliance and imagination, following no existing form or dogma. What a vast labor alone! At one point there are 60 vertical parts in the score. And his color sense *is* truly prodigious. Yet in psychological terms we know that complete artistic abstraction does not exist, since one person's abstraction cannot be another's, even in doodling. Stravinsky may claim that he chooses any note he cares to with his rational mind alone, but the finished product invariably reveals that in fact he had no choice, since every bar is indelibly stamped with his instinctive and inexorably evolving personality.

As Mahler perceptively put it: "One does not compose, one is composed". And what "Spectra" reveals to me of an artist who is, after all, living and breathing in *this* world, and subject to it, is a vein of intense beauty set in a spiritual desolation and disruption as vast as that proclaimed by our existentialist thinkers, but more frightening in terms of the more primitive and pure emotions plumbed by music. For whether or not a new syntax is ultimately meaningful, the very fact of its being so ardently and sometimes desperately sought by sensitive artists surely is. And when an experienced composer is making his own rules, the result may be so personal that emotional rejection of it is easily rationalized as intellectual judgment. Thus, on the basis of a single hearing, Mr. Schuller's piece was instantly summarized in certain quarters as being glibly fabricated, without the "human" element. I suppose anything is possible, but my own feeling is that there are more glib critics about than composers.

Mr. Mitropoulos, it would seem, has also evolved in his thinking about the Adagio of Mahler's Tenth, which has lost the restlessness he imparted two years ago, and now flows more calmly and evenly. He even understated that vivid outburst before the coda which gives rise to a unique and fantastically scored dominant seventh chord. Perhaps his aural sense was jaded by the savage final 12-tone chord of "Spectra", or perhaps he was just relaxing in a secure possession and saving his effort for battles to come. But the over-all result was affecting in the extreme, being the closest to a true Adagio I remember hearing from him.

I cannot imagine how pianist David Bar-Illan from Haifa felt coming on in the midst of all that, but it did not disturb his eloquent projection of the old-fashioned Liszt Concerto in the least. This wide-touring young pianist and much-honored graduate of Juilliard and Mannes performed it as if he had never heard that it was a war horse, reminding us again that Liszt could be infinitely delicate as well as showy. The unpredictable evening wound up with a waltz, even though a Mephistophelian one! —J. D.



G. D. Hackett

David Bar-Illan, piano soloist with the New York Philharmonic

Klimov in Debut With Moscow Orchestra

Moscow State Symphony, Konstantin Ivanov conducting: Valerii Klimov, violinist; Carnegie Hall, Jan. 17:

TCHAIKOVSKY PROGRAM
Overture-Fantasy, "Romeo and Juliet"; Violin Concerto in D major; Symphony No. 4, in F minor.

For its fifth all-Tchaikovsky concert in Carnegie Hall, the visiting Moscow State Symphony introduced the last of its four soloists, Valerii Klimov, violinist. Mr. Klimov, 29 years old and handsome, has won several important prizes and competitions, the most notable being the 1958 prize for violinist in the Tchaikovsky Competition which, in the piano division, swept Van Cliburn into the front pages of newspapers. At the Moscow Conservatory, Mr. Klimov studied with David Oistrakh.

His vehicle was the Tchaikovsky concerto. It was very good, if not exactly exciting playing. Konstantin Ivanov kept the orchestra subdued through most of the first and third movements. Mr. Klimov did not produce a big, singing tone, but it was secure, and his general musicianship was excellent.

The major excitement of the evening was stirred by the orchestra's reading of the Fourth Symphony. The strings were brilliant in the pizzicato

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PROGRAM:

1. *Piano:*
a) Litany ..... Schubert-Cortot
b) The Swan ..... Palmgren
c) Nocturne Egyptien ... Gervaise de Montrésat
d) Rhapsody in G Minor ..... Brahms

2. *Piano:*
a) Sarabande for a Lady in Marble
b) Portrait of a youth with hair like burnished copper
c) Blue Fascination Waltz
d) Romance
e) Badinage
f) Love Song
g) Amour Piquante
} David Garney

— Intermission —

3. *Mime:*
a) THE NOOSE
Young Westerner, having tiffed with his girl, dreams he has committed a crime, the posse closing in.
b) NEVER SHALL THE HEART RETURN
Madame la Comtesse breaks with Guy, a French youth given to poetry. Unable to forget his mistress, Guy writes a letter which he destroys. He will die for love! As he aims his pistol a message arrives. His beloved ending her life, Guy reconsiders, begins a poem called "Lost Love."
c) DEAD END
Was this old sot, ordering a drink on a cold winter night, a great symphonic conductor in his better days?
d) THE YOUNG PRINCE
As midnight engulfs the Museum of Art's deserted galleries, an Apollonian statue emerges into life—the awakening of a Greek youth centuries frozen in sculptural immobility. All is strange—he knows neither who nor where he is. At a pool his hands swish water, that it may pelt his cheeks in its fall. Chancing upon a golden belt, he recaptures his past. Courtiers conduct him into the bedchamber of his father, the dying King.
e) SACRED AND PROFANE LOVE
Seeing a couple frolicking beneath the monastery terrace, a young acolyte studying his catechism is tempted to join the lovemakers.

CELEB COMMENT:

■ CLAIRE LUCE: "A new luminary in art, an *Original!*"

■ DE HIRSH MARGULES: "David Garney is a gifted and fantastic personality—both musician and mime, he plays his fascinating piano compositions as charmingly as he acts!"

■ ARTHUR WILLIAM ROW (author "Sarah the Divine"): "David Garney's are the eyes of a pure genius—the most eloquent countenance since John Barrymore's!"

■ (the late) SIMON BARERE: "A great artist—Paderewski, Chaplin, Garbo, Enters and Marceau rolled into one!"

PRESS: His pleasing tone, interpretive prowess indicate his nature is not without its compelling musical side."
—Buffalo Evening News



Photo: Jacques Benbassat

passages of the Scherzo, and the rousing Finale brought a release of cheers and whistles from the sold-out house. The Russians gave a sprightly encore, the Overture to Glinka's "Russlan and Ludmilla". —W. L.

Gilels Is Soloist Under Kondrashin

Moscow State Symphony, Kiril Kondrashin conducting. Emil Gilels, pianist. Carnegie Hall, Jan. 18.

Suite No. 3, Op. 55 ..... Tchaikovsky
Piano Concerto, C major, K. 467 Mozart
Piano Concerto No. 2, G major .....
..... Tchaikovsky
(Edited by Alexander Siloti)

This was one of the most brilliant concerts I have ever heard in Carnegie Hall or anywhere else, for that matter. It took us back to the glorious days when Serge Koussevitzky and the Boston Symphony used to play Tchaikovsky for us. And as for Mr. Gilels, he combined the delicacy of Hofmann with the explosive brilliance of Rachmaninoff. After the concert, all down 57th Street, all one heard was exclamations of "marvelous", "unbelievable", "tremendously exciting". And, for once, a far from foolishly indulgent listener could agree wholeheartedly.

For many, it was ballet night, since Balanchine has used the Theme and Variations from the Suite No. 3 for his superb ballet of the same and the Piano Concerto No. 2 for "Ballet Imperial". But we have never heard the music played like this!

Still another association was one with Tchaikovsky himself, who conducted his Suite in Carnegie Hall in 1891, when he visited the United States and opened the hall with a gala concert.

Mr. Kondrashin is a superb musician and a poet as well as a virtuosic conductor. The first three movements of the Suite ("Elégie", "Valse mélancolique", and Scherzo) are notably inferior to the splendid Theme and Variations, but he made them delightful, stressing the ingenious rhythmic devices and kaleidoscopic harmonic effects. And the whole orchestra was transcendent in the finale.

The mere statement of the theme was enough in its gracefulness to tell us what was to come. In the Variation No. 2 the strings played their 32nd-note figures incredibly fast, yet with the startling clarity of summer lightning. The fugal Variation No. 5 was wonderfully articulate at a true Allegro vivace. But equally impressive were the brooding melancholy of the Variation No. 8; the coquetry of No. 10, with its charming violin solo played by the concertmaster, Isaak Zhuk; and the noble harmony of No. 11, worthy of Schumann. The final Polacca brought the audience to its feet, shouting.

To turn from this to a beautifully proportioned, faultlessly phrased, and inspired performance of the Mozart was a measure of the musicianship of these artists. Having moved us to the depths in the Mozart, Mr. Gilels instantaneously readjusted his scale of dynamics and stylistic approach and proceeded to a revelatory performance of the Tchaikovsky Piano Concerto No. 2. For it was not merely a case of miraculous feats of finger and arm, but of romantic imagination and musical conception. The work calls for a stupendous technique and at the same time for a Schumannesque warmth and intimacy. Mr. Gilels had all of them. And the orchestra was with him, heart and soul. —R. S.

Clarion Concerts Offer Novelties

Clarion Concert, Newell Jenkins, conductor. Adele Addison, Saramae Endich, sopranos; Russell Oberlin, counter-tenor; Joseph Sopher, tenor; Ara Berberian, bass. Robert Nagel, trumpet. Town Hall, Jan. 19:

Trumpet Suite ..... Jeremiah Clarke
Symphony No. 5 ..... Carlos Chavez
"Il Martirio di Sant' Orsola"
..... Alessandro Scarlatti
(First United States performance)

Next May 2 will be the 300th anniversary of the birth of Alessandro Scarlatti, a splendid and shamefully neglected composer, so that the first performance in the United States of his oratorio, "Il Martirio di Sant' Orsola", by the Clarion Concerts under Newell Jenkins was an admirable step from all points of view. This work by the fantastically prolific Alessandro (also father of Domenico Scarlatti) is believed to have been composed about 1700. It had disappeared, and was unearthed by Ennemond Trillat, of the Conservatory of Lyons, from whom Mr. Jenkins obtained the music.

The libretto involves the famous 11,000 martyred virgins who inspired so many medieval and renaissance painters and have mystified so many modern gallery visitors. That there could have been so many virgins and that all should have been slaughtered en masse has always aroused bewildered questions. But there is a common-sense answer: there were actually only 11 virgins!

The legend is as follows: Ursula, daughter of the Christian King of Brittany, was courted by Ereo, son of the pagan King of England. She required him to make a pilgrimage to Rome with 11 virgins. On the way back, Ereo and the virgins were killed by the Huns at the orders of two Romans. A copyist translated the Latin phrase "XI M Virgines" ("11 martyred virgins") as "11,000 virgins" (since M is the Roman symbol for 1,000, as well as an abbreviation for "martyred").

But for us the important fact is that Scarlatti wrote beautiful music and that it was brought to us in an eloquent performance with first-rank singers. Nor should Sterling Hunkins, cellist, and Robert Conant, harpsichordist, go unpraised for their important contribution to the ensemble.

Mr. Jenkins anticipated the playing of Chavez's Fifth Symphony at the City Center by one evening. It was to be heard on Jan. 20 as part of the score for the New York City Ballet's new production "Pan America". Like most of Chavez's music, it has pronounced rhythmic vigor and dance impulse. Mr. Nagel was a joyous soloist in the charming Clarke suite. —S. M.

Steinberg Conducts Boston Symphony

Boston Symphony, William Steinberg conducting. Carnegie Hall, Jan. 20:

Symphony No. 99, in E flat ..... Haydn
"Tod und Verklaerung", Op. 24 .. Strauss
Symphony No. 1, in D ..... Mahler

Under its well-mannered guest conductor from Pittsburgh, Boston gave us a less heroic Mahler First than New York did earlier this month—except, paradoxically, for the percussion section, which conveyed all the fire and fury which the Philharmonic's under Dimitri Mitropoulos seems to lack. Literally hundreds of details emerged in the full beauty of tone which New York only approximates, yet the driving force behind it all was considerably smaller. That the long-cheering audience was equally enthusiastic about two such utterly different performances should refute those who say it is not Mahler they are applauding at all.

Mr. Steinberg has much more of the fastidiousness which Sir John Barbirolli gave the symphony here. These conductors have both recorded with their own orchestras the slowest Scherzo I have heard in this work, though Mr. Steinberg has now abandoned that conception. I wish he would also abandon the ludicrous bump with which he ends the symphony by slowing up its two familiar whiplike chords. The elegant Mr. Steinberg seems determined to show Mahler who is master, another symptom of which is the wholly gratuitous small cut he made this time, midway through the finale.

Strauss's early "Death and Transfiguration" belongs to the same year as Mahler's First, and characteristically conjures a more romanticized vision of death than Mahler does in his grotesque "Frère Jacques" dirge (third movement). It is the fashion to say that the death is far more interesting than the transfiguration, but I found both equally convincing in this glowing presentation, except for that final cadence figure, with which poor Strauss could find nothing better to do than repeat it three times with progressively enfeebled harmonization.

The wit and grace of Haydn's 99th were well served, and might have been further enhanced had the strings been reduced. —J. D.

Mahler Program For Young People

Carnegie Hall, Jan. 23, 12:00.—Who would have dared to predict, a dozen years ago or more, that a New York Philharmonic Young People's Concert would be entirely devoted to the music of Gustav Mahler? That such was the case, on the occasion of the second Young People's Concert of the season, is to the credit of Leonard Bernstein, conductor and commentator, and the orchestra management and to the benefit of the children, who accepted the excerpts as if they were by Brahms or Prokofieff. Mr. Bernstein, in explaining the composer's music, stressed the problems of duality in Mahler's nature: his functions as composer and conductor; the influence of the Eastern, Slavic, and Western worlds; and the presence of both childlike and sophisticated elements in his personality.

The creditable soloists were Reri Grist, soprano; Helen Raab, contralto; and William Lewis, tenor. The selections were from "Das Lied von der Erde", "Des Knaben Wunderhorn", and Symphonies No. 1, 2, and 4, and were played with suave, opulent sonority. This was the second children's concert of the season and was taped for telecast over CBS-TV on Feb. 7. —D. J. B.

Steinberg Leads Second Boston Concert

Boston Symphony, William Steinberg conducting. Carnegie Hall, Jan. 23, 2:30:

Symphony No. 2, in B flat ..... Schubert
Overture to "Tannhauser" ..... Wagner
"Souvenirs" ..... Barber
"Firebird" Suite ..... Stravinsky

Leading the Boston Symphony as

(Continued on page 256)

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guest conductor for the second time this week, William Steinberg offered a diverse program of works for which he has an evident sympathy and with which he confirmed the fine impression he had created at the Wednesday evening concert. No prima donna of the podium, Mr. Steinberg's approach is authoritative without being dictatorial. He shapes the music with a knowing hand and his beat is firm yet flexible. All his efforts are directed at letting the music speak for itself, and if not all of it reached transcendental heights in this concert he made most of it compelling.

The Schubert symphony is pure inspiration. Mr. Steinberg and the orchestra gave it a transparent performance in which phrases were molded to perfection and clarity and grace were stressed without sacrificing lyricism or warmth.

The Bostonians achieved a blazing radiance in the performance of the "Tannhäuser" Overture that would be hard to duplicate. In his own unostentatious way, Mr. Steinberg managed to generate more excitement with this score than most of his more flamboyant confreres. The luminous quality of sound he got from the orchestra in the Introduction to the "Firebird" Suite was another highlight in the afternoon's music-making.

Barber's "Souvenirs" may be good ballet music, but heard as a concert number, it was disappointing. The Pas de Deux was interesting because in it the solo winds of the Boston Symphony were heard to best advantage.

—R.K.

Webern and Mahler Works Coupled

New York Philharmonic, Dimitri Mitropoulos conducting. Carnegie Hall, Jan. 23:

MAHLER FESTIVAL—IV

Passacaglia for Orchestra, Op. 1 ..... Webern
Symphony No. 9 ..... Mahler

The last of Mahler's completed symphonies, the Ninth is a vast, deeply philosophical essay and nobler in sentiment than many of the others. Mahler had a fatalistic 'superstition about the number nine—had not both Beethoven and Bruckner died soon after completion of their ninth symphonies? He even tried to pretend that it was not his ninth but his tenth, the ninth really being "Das Lied von der Erde". Nevertheless, it is something of an apotheosis; there is a culminative quality about it, a resignation to the ultimate, which for Mahler always meant death, and even a certain religious serenity in the chorale-like melodies of the closing movement.

Technically, it looks toward the "new music" in the manner in which the individual orchestral voices seem to live lives of their own, and the whole appears to be subservient to its parts. Here is a new freedom which Berg, Webern and others were later to exploit to its fullest limits. But with Mahler technique remained forever secondary to thought and sentiment—long pensive thoughts, and nostalgia for things that never were.

Despite an awkward break between the second and third movements for intermission, Mr. Mitropoulos gave an engrossing performance of this music. He added no personal dramatics, he did not underscore dynamics with a red pencil as he sometimes is inclined to do, and he respected the solemnity of the composer's mood by steering clear of all temptations (and there are many) to whip up an orgy of sentimentality.

As an early and tentative gesture in the direction of the "new music", Webern's still largely traditional Passacaglia was a nicely chosen complement to the Mahler symphony.

—R. E.

Moscow Orchestra Plays Shostakovich

Moscow State Symphony, Konstantin Ivanov, conductor. Carnegie Hall, Jan. 25:

Symphony No. 11 ..... Shostakovich
Symphony No. 7 ..... Beethoven
Capriccio Italien ..... Tchaikovsky

If one can judge by this concert, the Russians like their music loud—very loud. In this respect, they were at home playing the Shostakovich Symphony No. 11, a work they premiered in 1957. This tedious, overblown piece can be an impressive orchestral vehicle, and the Soviet musicians played it to the hilt. Their sound could not always be described as beautiful. In the huge orchestral buildup before the recapitulation in the first movement, and in other spots, the orchestra's sound seemed harsh and driven. But it could not be denied that they played this work with spirit and authority. The raucous finale found great favor with the capacity audience.

There is no need to mince words about the Beethoven. It was bad—so out of spirit with the music. The first movement was hard with phrases clipped off mercilessly. The rhythm did not flow in the second movement, it unwound in jagged spurts. The third movement was heavy, the wind intonation poor. The finale was badly bruised by rough treatment, and the violins could never seem to agree on their 16th-note figures. Mr. Ivanov made it very plain how great a distance it is from Bonn to Moscow.

—J. A.

John Sebastian Plays Tcherepnin Concerto

Little Orchestra Society, Hans Schwieger, guest conductor. John Sebastian, harmonica. Town Hall, Jan. 25:

Symphony No. 96, in D ("Miracle") ..... Haydn
Concerto for Harmonica and Orchestra, Op. 86 ..... Alexander Tcherepnin
Variaciones Concertantes for Chamber Orchestra ..... Alberto Ginastera
Four Symphonic Interludes from "Intermezzo" ..... Strauss

As customary, the Little Orchestra came up with a program off the beaten track. And, for a rare change, there was also a guest conductor who proved to be unusually rewarding. Hans Schwieger, permanent conductor of the Kansas City Philharmonic since 1948, has not led an orchestra hereabouts since his appearance as guest conductor at the Lewisohn Stadium 11 years ago. Mr. Schwieger throughout this challenging program had his forces under complete control, knew exactly what he wanted, and got it with a minimum of conductorial flourishes.

The Haydn symphony received a clear-cut, spirited performance, classic in concept but not academic. Mr. Schwieger made his deepest impression, however, as a conductor who could revel in the supercharged emotionalism, the heady chromaticisms and the oft-delirious rhythms of the Strauss Interludes, while keeping a firm rein on the over-all musical content of each episode.

That he knows how to give a soloist ample support while integrating the solo into the general ensemble was

demonstrated in his sympathetic performances of the Ginastera and Tcherepnin works. Each of the former's Variations is designed to show off the sole capabilities of a different instrument, or combination of instruments, against an appropriate orchestral background. Brilliantly scored, the work has undeniable appeal.

Similar in character, though utilizing Russian and Oriental motives, timbres, and rhythms, is Tcherepnin's Harmonica Concerto. This is a full-scaled concerto making the utmost demands in virtuosity and musicianship on the soloist. What Mr. Sebastian did with this material was simply fantastic. For the harmonica, Tcherepnin dreamed up the impossible—Mr. Sebastian, a veritable Paganini of the instrument, accomplished it! Which all goes to prove that, be it ever so humble, any instrument in the hands of a master can produce music that circumvents its limitations. —R.K.

Barnett Leads Lopatnikoff Premiere

National Orchestral Association, John Barnett, conductor. Charles Rosen, pianist. Carnegie Hall, Jan. 26:

"Anacreon" Overture .....Cherubini
Symphony No. 3, Op. 35....Lopatnikoff
(First New York Performance)
Piano Concerto No. 2.....Brahms

The major offering of this evening was the first New York performance of Nikolai Lopatnikoff's Symphony No. 3. It is a work whose mood is somber, with melodic material often recalling Shostakovich's later symphonies. This was particularly evident in the lyric Andante, in which Mr. Lopatnikoff did not strain, as he did in other portions of the work, to convey a grandiose profundity. All too often the composer substituted bland rhythmic figures for what seemed to be a lack of melodic development and invention. The work was played with zest.

Charles Rosen was the featured soloist in the Brahms Piano Concerto No. 2. Mr. Rosen, who has also made a name for himself as a scholar of French literature, played the work in a straightforward manner. His technique was solid, his tone clean and sharp, and his sense of phrasing, by and large, musical. —R. L.

Gilels Performs Saint-Saëns Concerto

Moscow State Symphony, Kiril Kondrashin conducting. Emil Gilels, pianist. Carnegie Hall, Jan. 27:

Symphony No. 7 .....Prokofieff
Piano Concerto No. 2.....Saint-Saens
Symphony No. 2 .....Rachmaninoff

The most exciting news at this concert was Emil Gilels' playing of the Saint-Saëns G minor Concerto. This work is a period piece, but Mr. Gilels chose to ignore its stylistic considerations. Instead of a predominantly lyrical, elegant performance, we got one that was big, occasionally careless, but always direct. I, for one, was content to sit back and enjoy the most prodigious display of virtuosity and fingerwork I have ever witnessed. The scherzo was musically the best of the three movements. The Presto was a real presto. Mr. Gilels never let up his relentless pace, and not only did it sound at his incredibly fast tempo, but it was beautifully articulated as well.

How very different this orchestra sounds under a superb conductor like Kiril Kondrashin! With him, it possesses a personality and warmth that

(Continued on page 260)

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New Music

A Missa Brevis By Benjamin Britten

When time, the inexorable test, has sifted the composers of our era, I have the strong conviction that Benjamin Britten is going to rank far higher than he does in the chart of much contemporary criticism. He is, of course, intensely English, with all of the sharp individuality, emotional oddity and independence, and intellectual power that characterize our cousins across the Atlantic at their best—often to our own dismay. For the United States is, alas, cursed with conformity. Britten's music always challenges us; it speaks a personal, sometimes almost cryptic, language; and it asks for as much as it gives. It is not for lazy listeners!

The beautiful and eloquent Missa Brevis in D, for Boys' Voices and Organ, Op. 63, composed for George Malcolm and the boys of Westminster Cathedral Choir and published by Boosey & Hawkes, is a case in point. No one else could have written it, yet it bears the impress of a profound knowledge of the glorious liturgical music of England. It is religious not merely in a formal sense but in spirit. What a contrast to the mid-Victorian cliches that still persist in so-called church music!

Like Max Reger (who was as intensely German as Britten is English, and even more misunderstood and neglected in the United States) Britten combines a subtle and complex harmonic palette with contrapuntal mastery. Thus, he can employ a close and intricate harmonic scheme without growing invertebrate; and at the same time he can write with extraordinary bareness and bone-whiteness without becoming dull.

The opening Kyrie of this Missa Brevis illustrates this dual ability. The intervals are close, with chromatically shifting fourths and thirds lending a peculiar intensity of supplication and worship. But the three voice parts move with steely strength to a magically serene cadence at the end. Tradition and modernism are wedded in the Gloria, intoned on a familiar figure but worked out in a subtle metric pattern of 7/8 and 5/8.

Britten the superb colorist looms large in the Sanctus in which the organ and voices weave stark patterns in gleaming hues. After a tender Benedictus and recapitulatory Hosanna, comes a solemn and deeply felt Agnus Dei that again combines tightly compressed intervals with harmonic and contrapuntal thrust. Let us hope that this work will find the reception it deserves on this side of the Atlantic. Like Poulenc, Britten is least conventional when performing the most conventional musical tasks. After all, did not Bach turn out cantatas of matchless beauty with the regularity of a newspaper? —Robert Sabin

Stevens Writes Works For Trumpet and Clarinet

One can always count on Halsey Stevens for fine craftsmanship, invention, and vigorous musical thinking. I have yet to encounter a trace of vagueness, vulgarity, or mere note-spinning in his bracing, sometimes even astringent, music. Two works recently issued by C. F. Peters are typically to the point, both structurally and idiomatically: the Sonata for B flat Trumpet and Piano; and the Suite for B flat Clarinet (or Viola) and Piano.

It is extremely difficult to avoid clashing colors and sonorous monotony in writing for trumpet and piano, and Mr. Stevens is to be congratulated in solving this problem adroitly, while preserving his freedom of musical invention. The terse, incisive first theme of his first movement suits the trumpet admirably, and is woven into a stimulating dialogue with the piano. The composer is careful not to thicken the piano part to offset the brilliance of the trumpet. He uses telling dissonances and vigorous rhythmic accents, instead.

The slow movement uses the muted trumpet beautifully in a broadly arching theme which is mirrored formally by an arch of harmonic and dynamic intensity and concentration. Its superimposed intervals give the harmony a wide reach without ever falling into heaviness or mere decoration. The brilliant finale, with its shifting meters and springy theme, remind one of Bartok without making one forget Mr. Stevens. All in all, a valuable contribution to the repertoire.

The Suite for Clarinet and Piano (which is so well suited to the clarinet that I believe that it would be a bit less effective for viola) is composed on the same lines as the Trumpet Sonata. Again, we find a terse and galloping first movement in close-knit dialogue; a broad, but admirably shaped Adagio, which reveals Mr. Stevens as a logician and not a mere scene-painter, as a harmonist; and a metrically tricky, but always propulsive and texturally unified finale.

One of the major sins of contemporary American music is its self-indulgence. Perhaps because composing is so bitter a struggle and so thankless a task, many of our young and talented composers seem to write just as they please, rather than with that stern self-criticism and discipline that we find in all the masters from Bach to Bartok. Mr. Stevens is a shining exception to this unhappy rule. —R. S.

New and Old Music for Winds

One of the many interesting similarities between 18th century and 20th century musical taste is the vivid interest in woodwind and brass in contrast to string sonorities. For his contemporaries, Mozart's incomparable mastery of wind scoring and usage was one of his most dazzling traits, just as Stravinsky's has been for us. It is not surprising, therefore, to find a wealth of woodwind and brass music in the current repertoire.

From Oxford University Press come three works that are typical of the wide variety of this music. Norman Forber Kay's Miniature Quartet, for Flute, B flat Clarinet, Horn, and Bassoon, is representative of the growing demand for brief, but well-shaped, and fairly easy pieces for student and concert use.

Its three movements last but eight and one-half minutes in performance, but the composer has cannily used contrast and condemnation to offset the extreme brevity of the piece. The materials are ordinary enough, but the writing is idiomatic and the slow movement sets off the tart, perky first movement and the fughetta that makes a brisk finale.

Mr. Kay's Miniature Quartet has been recorded by the London Baroque

Ensemble on Pye CCL 30120. He has accomplished his objectives skillfully, but I think he has been guilty of a rare musical sin—he has been too brief!

Also an eight and one-half minute piece (is this Oxford's standard length for miniature works?) is Arnold Cooke's rhythmically alert and idiomatic Suite for Three B flat Clarinets. This, like the Kay Quartet, is admirably adapted to student purposes. Mr. Cooke, too, has been careful to maintain formal clarity, despite the tiny proportions of his music. It is not easy to write within such constricted limits, but the discipline is splendid.

In 16th century England, as Lytton Strachey remarked, it was almost impossible not to have a beautiful style. And, just as that glorious spiritual renaissance gave us the King James Version, it gave us musical treasures that we are just beginning to appreciate. It was almost impossible not to have a beautiful musical style, also.

A glance at the Suite for an Ensemble of Brass by Antony Holborne (1599), transcribed and edited for Oxford by that admirable musicologist and performer, Thurston Dart, will illustrate my point. The five pieces that make up this delightful Suite were selected from Holborne's "Pavans, Galliards, Almains, and other short Aeirs both grave, and light, in five parts, for viols, violins, or other musical wind instruments".

Mr. Dart has arranged the Suite for an ensemble of two trumpets and three trombones, but he points out that it may be played by almost any combination of instruments and he offers some fascinating suggestions, with varying color possibilities. The very title of the five movements have charm and atmosphere: Galliard; "The Choice"; "As It Fell on a Holy Eve"; "The Fruit of Love"; and "The Fairy Round".

Each movement is only a score or so measures long, but the sections can be repeated, and all performers will want to linger over this music, which is grave and playful by turns, but always lovely. Especially beguiling are "The Fruit of Love", in a stately, flowing pace of Lento maestoso, and "The Fairy Round", which, of course, is to be played Gaily. Please unearth us more treasures, Mr. Dart!

—R. S.

With the Composers . . .

Arthur Benjamin's "A Tale of Two Cities", an opera adapted from Charles Dickens' novel, will have its American premiere at San Francisco State College on April 2, 3, 9 and 10.

Easley Blackwood will write his Second Symphony on a Schirmer Centennial Commission. The work will be premiered by the Cleveland Orchestra under George Szell during 1961.

The Indianapolis Symphony, conducted by Izler Solomon, performed **Gardner Read's** Prelude and Toccata, on Jan. 16-17. The New Zealand Symphony performed Mr. Read's "Sound Piece for Brass and Percussion" and Chorale and Fughetta for brass choir. Mr. Read has recently been awarded a three-month resident fellowship at the Huntington Hartford Foundation in California.

Halsey Stevens, composer and professor of music at the University of California, has just concluded a publishing agreement with Carlvi Music Company, Ltd.

The Society of Older Graduates of Columbia University presented its annual "Great Teacher Award" to **Douglas Moore.**

Gyorgy Ranki's Suite No. 1 from "King Pomade's New Clothes" will be given its American premiere by the Austin Symphony.

L. H. Hiller has written the electronic score to be used as background music for Christopher Newton's comedy "Cuthbert Bound".

The First Methodist Church in Fort Worth, Texas, gave the American premiere of **Ralph Vaughan Williams'** "The First Nowell", on Dec. 20.

Contemporary music will be a highlight at the International Music Week of the Foundation Gaudeamus in Bilthoven, the Netherlands, from Sept. 3 to 11.

Wallingford Riegger conducted his Fourth Symphony on Feb. 13 with the Kansas City Philharmonic. On Feb. 14 the Dallas Symphony performed the composer's "Study in Sonority" and on Feb. 16 his "Dance Rhythms" was performed by the Fort Worth Symphony.

Jose Serebrier's "Elegy" was performed by the University Museum Sinfonietta, conducted by Joseph Barone, at the University of Pennsylvania.



Lare Wardrop

From left to right: Paul Creston; Benno Rabinof, violinist; Paul Paray, conductor of the Detroit Symphony; and William Flanagan, seen backstage in the Ford Auditorium in Detroit after the world premieres of Mr. Flanagan's "A Concert Ode" and Mr. Creston's Violin Concerto No. 1

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ORCHESTRAS in New York

(Continued from page 257)

are otherwise noticeably missing. The Rachmaninoff symphony was big and sweeping in conception, with remarkably sensitive moments. He had the orchestra in the palm of his hand. The Prokofieff Symphony was less successful, but I can hardly blame them for being less persuasive in this uneven and often bland work. —J.A.



Helen Merrill

Byron Janis

Bernstein Conducts Mahler Fourth

New York Philharmonic, Leonard Bernstein, conductor. Byron Janis, pianist; Reri Grist, soprano. Carnegie Hall, Jan. 30:

MAHLER FESTIVAL—V

Overture, "La Gazza Ladra" . . . . Rossini
Piano Concerto in A, K. 488 . . . . Mozart
Symphony No. 4 . . . . . Mahler

Leonard Bernstein returned to the Philharmonic podium for this fifth Mahler Festival concert. His performance of the Fourth Symphony elicited some of the finest work the orchestra has done so far this season. This gentle, transquil score is one of Mahler's most subdued works in a large form. Mr. Bernstein kept the first movement light and flowing, with careful attention to the myriad subtleties of tempo and give-and-take in the melodic lines. The second movement, with its touches of the macabre and out-of-tune effects in the winds and solo violin, was likewise eloquently conceived.

It was in the wondrous slow movement, though, that the orchestra hit its stride. This section seems to foreshadow the ravishing Adagio of the Fifth Symphony and is very akin to it in mood. Here again, Mr. Bernstein had the broad singing lines firmly in hand. The huge E major tutti of this movement was electrifying. The final movement had orchestral moments that were too fast, simply because they did not lead smoothly into the passages for the soprano, which were sung by the gifted young American Reri Grist.

As soloist in the Mozart piano concerto, Byron Janis showed the wonderful control of which he is capable. His playing on this occasion had an urgency and tenseness that made the music sound more taut than it is, but he conceived the score in its proper chamber dimensions. —J. A.

Christoff Sings With Symphony of Air

Symphony of the Air, Julius Rudel conducting. Boris Christoff, bass. Carnegie Hall, Jan. 31:

Overture to "Alceste"; Agamemnon's aria from "Iphigenia in Aulis". Gluck
Leporello's aria from "Don Giovanni"; Symphony No. 35, in D, K. 385 . . . . Mozart
Philip's monologue from "Don Carlo" . . . . Verdi
Boris' Farewell and Death from "Boris Godunoff" . . . . Mussorgsky
Suite from "Lieutenant Kije" . . Prokofieff

The concert by Boris Christoff and the Symphony of the Air suffered from a split personality. The sequence of the program was obviously arranged for the benefit of the daily press rather than the audience, so that the famed Bulgarian bass, a relative stranger to these parts, could complete his contribution (with the climactic "Death of Boris") right after the intermission. But the Symphony of the Air is an outstanding virtuoso group in its own right, and it was undeniably humiliating to its members, in the wake of its scintillating "Haffner" Symphony under Mr. Rudel, that its even finer "Lieutenant Kije" had to be given (a) after a fickle fourth of the audience had departed, and (b) only following the hiatus of a prolonged and insistent demonstration by an audience determined not to let Mr. Christoff go. This unfortunate schism could easily have been avoided, and very musically too, if Mr. Christoff had undertaken the lovely songs in the "Kije" Suite, which are seldom



Boris Christoff

sung within the suite and virtually never by an artist of Mr. Christoff's magnitude.

As matters stood, the rarest musical item was the long penitential aria of Agamemnon, actually a scena of emotional breadth scarcely surpassed in the subsequent history of opera. It was a profound experience, as was the more familiar rendition of Philip's insomniac soliloquy. A nice switch from the parade of tormented kings, which seems to have become Mr. Christoff's specialty, was the underplaying of his sly (rather than parodistic) "Madamina" from "Don Giovanni".

Boris' death scene is difficult to project in formal attire to audiences familiar with its enactment on the operatic stage. The difficulty was compounded, and the scene reduced in scope, by the absence of the accompanying chorus, and its replacement by strings (first verse) and brass (second). The absence of the mezzo-soprano part (Fyodr) even left a gap in the dialogue and dramatic continuity. With all this, Mr. Christoff's presence and musicianship were sufficiently convincing to bring the house not only to its feet but to the very footlights in a considerable body: a vocal triumph over formidable odds. —J. D.

Bernstein Discusses Creative Performer

Television viewers were given a superb treat via CBS on Jan. 31. Leonard Bernstein, in a most rewarding TV-hour, discussed the creative performer and how he operates. His guest list was enough to assure a multitude of dedicated viewers—Glenn Gould, Eileen Farrell, and Igor Stravinsky.

Mr. Bernstein began by taking the opening 30-odd bars of Beethoven's Third Symphony and showed how two differing conductors might approach the score. Conductor "A" conceives the music as a tight, tense, dramatic experience. He prolongs the silences following the opening chords just a hair for dramatic emphasis. However, conductor "Z" finds the score to be more lyrical and singing and believes that the opening passage should be in strict tempo.

Mr. Bernstein concluded that a musician cannot do exactly what the score wants or even what he wants—he must perform the music as he feels the composer wanted. Here, then, is the role of the performer, attempting to shape the music as he understands the composer's wishes. Naturally no two performers will have the same ideas about the same music. This is what makes for adventure in concert-going.

This conception of the creative performer is simple enough. But the engaging Mr. Bernstein did not play down to the non-musician or bore the professional musicians. His discussion was equally aborbing for people at all levels of musical interest and training.

The camera shots of Mr. Gould's marvelous playing of the first movement of the Bach D minor Concerto provided the finest aspect of the program. Miss Farrell was in fine voice for "Suicidio" from "La Gioconda", and Mr. Stravinsky conducted the New York Philharmonic in excerpts from his "Firebird" Suite. But the laurels of the afternoon go to CBS for making this brilliant hour possible. —J. A.

Philharmonic

Eight Guests

Guest conductors for the 1960-61 New York Philharmonic season, to be held in the Assembly Hall of Hunter College, have recently been announced. With tenures and dates of appearance they are Georg Solti (Nov. 10-20); Hans Rosbaud (Nov. 24-Dec. 4); Karl Boehm (Dec. 8-18); Dimitri Mitropoulos (Dec. 29-Jan. 22); Alfred Wallenstein (Jan. 26-Feb. 5); Thomas Schippers (Feb. 9-19); and Igor Markevitch (Feb. 23-March 5).

Andre Kostelanetz will again conduct the special concerts which will be announced later. There will be no concerts the week of Dec. 19-25, the annual vacation period of the orchestra.

The balance of the 28-week subscription series will be conducted by the music director of the Philharmonic, Leonard Bernstein.

Mr. Boehm's guest appearances with the orchestra will be his first orchestral concerts in New York. He has conducted at the Metropolitan Opera.

Minneapolis

New Conductor

The Minneapolis Symphony has engaged Stanislaw Skrowaczewski, 36-year-old Polish conductor, to succeed Antal Dorati as music director. Mr. Skrowaczewski is former conductor of the National Philharmonic of Poland. He made his United States debut with the Cleveland Orchestra, in December 1958.

RECITALS in New York

Judy Price . . Mezzo-Soprano

Carnegie Recital Hall, Jan. 10, 5:30.—Judy Price is a young singer with an engaging sense of humor, and the lighter side of her varied and enterprising recital came off well. Her final group in English, for example, was a menagerie that included Dougherty's "The Bird and the Beast," Hely-Hutchinson's "Bee's Song," and Klemm's five "Jungle Jingles." Her small voice and pleasing personality projected them very ingratiatingly, as they did the last song of her opening Purcell group, "Nymphs and Shepherds." But the sturdier offerings suffered from a monotony of tone and outlook that was only aggravated by her very professional but dominating accompanist, Arpad Sandor. I think Miss Price would do well to assert herself more forcefully.

That this is no light matter is seen by her choice of Mahler and Brahms for her two German groups, separated by an offering of five Moussorgsky songs in Russian. From the latter, "The Magpie" and "The Doll's Cradle Song" were delightful in the familiar folklike idiom Moussorgsky employed; elsewhere she was rather lost. Similarly, Mahler's charming "Little Rhine Legend" and satirical "Forlorn Hope" were depicted with considerable verve and commendable accuracy. But (with the greatest reluctance I must say it) the selection by Miss Price of three of his slowest and most atmospheric songs, "Primeval Light" from the Second Symphony, "Where the Shining Trumpets Blow," and "At Midnight," seemed especially ill-advised at present, the tempos being jumpy and irresolute, the accompaniments dashed off with perfect aplomb but little comprehension. The fact that often the fewer the notes the longer one has to think about them applies here with stringency. —J. D.

Seymour Bernstein . . Pianist

Town Hall, Jan. 11.—Playing for the benefit of the Shirley Bardin Memorial—a non-profit organization named in memory of the late dramatic soprano from Newark, which supports the Low Cost Psychotherapy Plan operated by the Essex County Mental Health Association — Mr. Bernstein was contributing his services to a worthy cause close to his heart. His program consisted of Five Fantasies by Bach, Mozart, Brahms and Ben Weber; Beethoven's Sonata in A, Op. 101; Mendelssohn's Variations Sérieuses; and the Liszt "Funérailles" and "Venezia e Napoli" Tarantella.

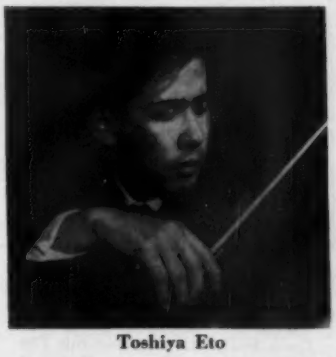
Although he often drew a well-rounded singing tone from the instrument in cantabile passages, Mr. Bernstein's playing hovered between the poetic and the pedestrian, and in general lacked conviction. He allowed his climaxes to peter out before they reached their summit, stretched phrases to the snapping point, and devitalized his rhythm with an excess use of rubatos.

He did, however, manage to communicate the tragic beauty of Mozart's C minor Fantasie, K. 475, with inner tension and outer repose. The "Funérailles" was his finest achievement of the evening. The threnodic character of the work was well conveyed, its martial trumpeting and drumbeats rang out boldly; and the rotating left-hand octave passages were built up in a finely controlled crescendo to a rousing climax. Had Mr. Bernstein played the rest of the program as well as he did these two works, his recital would have been outstanding. Following the Ben Weber Fantasia, Mr. Bernstein gave the first performance of that composer's "New Adventure" as an encore. —R.K.

Toshiya Eto . . . . . Violinist

Carnegie Hall, Jan. 11.—Toshiya Eto's fourth New York recital was from beginning to end a pleasure to listen to. Mr. Eto does not draw attention to his playing by mere virtuosic tricks of the trade, but by his individual artistry and his forthright simplicity.

Arnold Schoenberg's Fantasy for Violin, Op. 47, was not played with



Toshiya Eto

the metallic sound often associated with the piece. Mr. Eto treated its improvisatory nature, brittle harmonies and explicit brevity with a lyric quality that gave balance to its elasticity. Debussy's G minor Sonata was imbued with the utmost purity of impressionistic tonal refinement and phrases silken in texture. Ravel's "Tzigane" was a study in rhapsodic momentum.

Mr. Eto played the Brahms D minor Sonata without any heavy-handed romantic plodding. He brought out the broad melodic lines and rhythmic intricacies with a naturalness that was as spontaneous as it was inspired. Both Vivaldi's Sonata in A major and Bach's Sonata in G minor were played with firmness, exactitude and warmth. David Garvey's playing as Mr. Eto's accompanist was throughout the evening on the highest artistic level. —R.L.

Rococo Ensemble

Kaufmann Concert Hall, Jan. 13.—Music by Handel, Mozart, and Bach was played by the Rococo Ensemble (Renato Bonacini, violin; Paul Doktor, viola; Michael Krasnopolsky, double bass; Blanche Winogron, harpsichord). Each member of the group is a cultivated musician in his own right, with a graceful, assured technique and distinctive purity of tone. Subtleties of accent and dynamic shading, refined and tasteful phrasing contributed to the high caliber of the performances.

Sensitivity to both formal and expressive demands of the works and a smooth ensemble that comes of practice and close rapport marked performances of trio sonatas by Bach and Handel. A comparable degree of responsiveness and impeccable musicianship, warmth and sweetness of tone, and devotion to the life of the music was displayed in the playing of a special gem among Mozart's

(Continued on page 262)

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RECITALS in New York

(Continued from page 261)

jewels, the Duet No. 2, in B flat major for violin and viola. In excerpts from the "Art of the Fugue", the string players artfully gave the rhythmic pulse, an element sometimes neglected, its due prominence. There were clarity and a sustained line, quiet intensity, and a luxuriant tone at times approaching the romantic.

Miss Winogron played three Toccatas and an Adagio by Carlos Seixas with lucidity and taste. —D. J. B.

Dessoff Choirs

Town Hall, Jan. 14.—One of the rarest musical experiences is the opportunity to hear a live performance of music by Josquin des Près. This Renaissance composer, like so many of his contemporaries, has become a text-book commodity, more often read about then performed. But when he is, we are amazed at his contrapuntal originality and versatility, his "orchestral" sense in choral writing, his dedication to the essential meaning his texts, and his imaginative treatment of canonic devices in masterpieces that to this day remain remarkably beautiful. Warmest gratitude should be extended to the Dessoff Choirs and their expert director, Paul Boepple, for their successful efforts in saving des Près from the remoteness of a mere historical figure and revealing him to us as a profound and still living creative mind.

The chorus gave well-balanced, accurate, and inspired performances of the "Dominus Regnavit", "Ave Christe Immolate", "Tulerunt Dominum meum" and the Missa de "Beata Virgine". Soloists were Blake Stern, tenor; Josef Marx, oboe; and English horn; Sylvia Deutscher, bassoon; Carolyn Voight, viola; and George Finckel, cello. They performed several delightful works for solo voice and instruments with pleasing freshness. —R.L.

Lee Luvisi . . . . . Pianist

Rogers Auditorium, Jan. 14.—In his first New York recital since his impressive Carnegie Hall debut on Nov. 6, 1957, Lee Luvisi, the 22-year-old pianist from Kentucky who is at present assistant to Rudolf Serkin at the Curtis Institute, proved once again that he is a major talent. If his playing seemed a bit less spontaneous than it did in he debut recital, it has lost none of its youthful fire.

Superbly endowed both as pianist and musician, Mr. Luvisi is a virtuoso in the true meaning of that term. He understands, too, more than most young pianists, the value of the dramatic pause, even though he overdid



Lee Luvisi

the use of this expressive device—and a few others such as rounding off his phrases all in the same manner—in his performances of the opening Bach-Busoni Chorale Prelude "Nun komm' der Heiden Heiland" and the ensuing Klavierstücke, Op. 76, by Brahms. The expressivity here sounded mannered.

Mr. Luvisi is a romantic at heart and he was heard to best advantage in the Schumann Sonata in G minor; the Chopin Andante Spianato e Grande Polonaise; the Kreisler-Rachmaninoff "Liebesfreud"; and Liszt's Eleventh Rhapsody, which was played as an encore. The beauty and variety of tone, the elasticity of phrase and flexibility of rhythm, the lyrical quality of the cantabiles, the magnificent sweep of the bravura passages, and the insight into compositional style and period of the works that he brought to his playing of these was in the great romantic tradition of piano playing. That Mr. Luvisi can interpret the music of our day equally well as evident in his sharply etched and stunningly virtuosic performance of Bartok's Suite, Op. 14. —R. K.

First Performances in New York

Orchestral Works

Dallapiccola, Luigi: "Christmas Concerto" (1957) (Composers Showcase, Jan. 11)
Jacobi, Frederick: "Yeibichai: Variations for Orchestra on an American Indian Theme" (Orchestra of America, Jan. 13)
Lopatnikoff, Nicolai: Symphony No. 3, Op. 35 (National Orchestral Association, Jan. 26)
Schuller, Gunther: "Spectra" (New York Philharmonic, Jan. 16)

Oratorios

Scarlatti, Alessandro: "Il Martirio di Sant 'Orsola" (Clarion Concerts, Jan. 19)

Operas

Barab, Seymour: "The Maletroit Door" (Manhattan School of Music, Jan. 28)
Dan, Ikuma: "Yu-Zuru" (Manhattan School of Music, Jan. 28)
Leoncavallo, Ruggiero: "La Bohème" (Opera Guide Theatre Company, Jan. 31)

Chamber Works

Brunswick, Mark: Septet in Seven Movements (New York Chamber Musicians, Jan. 19)
Cone, E. T.: "Philomela" (Fireside Players, Jan. 24)
Finney, Ross Lee: String Quintet (Kroll Quartet, Jan 10)
Palmer, Robert: Piano Quartet (New York Quartet, Jan. 28)
Parris, Robert: Trio for Clarinet, Cello and Piano (Tichman Trio, Jan. 20)
Winham, Godfrey: "The Habit of Perfection" (New York Chamber Musicians, Jan. 19)

Piano Works

Pannell, Raymond: Five Etudes (Raymond Pannell, Jan. 25)
Weber, Ben: "New Adventure" (Seymour Bernstein, Jan. 11)

Vocal Works

Frankel, Benjamin: Songs from Op. 32 (Gloria Davy, Jan. 29)
Gruen, John: "Two Eliot Songs"; "Paroles"; Two Songs; "La Notte d'Ottobre"; "To the Harbormaster" (Patricia Neway, Jan. 17)
Moreno, S.: "Definicion"; "Cancion de jinete"; "Cancion de la barca triste" (Victoria de los Angeles, Jan. 29)

Rosalyn Tureck . . . Pianist

Town Hall, Jan. 15.—No one can argue the fact that Rosalyn Tureck is one of the most technically accomplished Bach interpreters on the concert stage today. There is virtually nothing she cannot do, and she has thought out every rhythm, dynamic shading and intricacy of pedaling with enormous care. The clarity of voice-leading in the E flat minor fugue from Book I of the "Well-Tempered Clavier", the rhythmic precision of the Courante and Gigue from the G minor English Suite, and the sheer brilliance of sound in the B flat major Prelude, again from Book I, were all remarkable feats of piano virtuosity. Miss Tureck's touch, particularly in the portamento and staccato passages, had a sharpness that was as pure as a



Lotte Meitner-Graf

Rosalyn Tureck

narrow ray of light. Both of her hands moved with an independence that evenly shifted the descent of sequences and the question-and-answer play of rhythms with sensitive balance.

Yet the poetry and magic that captures the mind and heart simultaneously to create something more than just admiration for intellectual facility seemed absent from this recital. The innocence of the Minutes and Marches from the "Anna Magdalena Book" and the Musette from the G minor English Suite, the youthfulness of the D major Prelude, the intimacy that hovers over the E flat minor Prelude did not reach this listener with their mysterious binding power. Miss Tureck is not an all-mind-and-no-heart pianist; she has shown on other occasions that she is capable of joining these two polarities, but at this concert the noted pianist apparently had lost the formula whereby she invariably sends one home exhausted with delight. —R. L.

Artur Rubinstein . . . . . Pianist

Carnegie Hall, Jan. 15—This all-Chopin program found Mr. Rubinstein again at the height of his powers, which is to say that it brought us Chopin as only a very few artists of our time (or any time) could play him.

With that aplomb which is one of

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his most endearing qualities, Mr. Rubinstein launched the recital with the Scherzo in B flat minor. Here, as throughout the program, he introduced nuances and ideas that made the piece sound utterly fresh. Like Hofmann, he never plays a work exactly the same twice. Among six of the Preludes, No. 8 was memorable for its marvelous enunciation of the melody against the swirling accompaniment figures in an unusually lyrical conception, and No. 23 for its careful observance of Chopin's wishes as to tempo—moderato—and dynamics—*p* delicatissimo. The F minor Fantaisie, Op. 49, and the F sharp minor Polonaise, Op. 44, have always been two of this artist's most puissant interpretations.

In only one work on the program was I unable to agree with Mr. Rubinstein. The Barcarolle, it seems to me, has a note of almost morbid melancholy and tragic passion that he misses, perhaps deliberately. But he was irresistible in the other pieces: the F sharp major Nocturne, Op. 15, the Waltzes Op. 34, No. 2, and Op. 64, No. 2; the Etudes Nos. 4, 5, and 9, from Op. 10; and the Andante spianato and Grand Polonaise, in which he has never been more poetic and ebullient. —R. S.

Milton Thomas . . . . . Violist

Carnegie Recital Hall, Jan. 16, 5:30—After this concert there was every reason to understand the fine reputation that Milton Thomas has acquired throughout his career. He approaches music with the fresh individuality and civilized refinement that frees his interpretations from any narrowness; his insight respects what the composer has written yet enlivens this respect with sensitivity and thoughtfulness.

Benjamin Britten's effective "Lachrymae Reflections on a Song of Dowland", Op. 48, was poignantly played so that each section built movingly to the point where Dowland's stately theme is finally disclosed. Bach's Suite No. 5, in C minor, was given a warm and personal reading, while Beethoven's Seven Variations on a theme from Mozart's "Magic Flute" resounded fully with an unhackneyed playfulness. Mr. Thomas created dynamic shading of contrast and delicacy in the three anonymous Italian Dances and Stravinsky's "Elegie".

Joined by Georgia Akst, harpsichord; June Rotenberg, bass; and the Galimir String Quartet, Mr. Thomas gave an exciting performance of Telemann's Concerto in G major for Viola, Strings and Harpsichord. The slow movements were lyrical and the fast movements moved with a spice and grace that were well-nigh irresistible. —R.L.

Feld Quartet

Carnegie Recital Hall, Jan. 17, 5:30.—The Feld Quartet played its first New York recital as the fourth event of the Sunday Concert Society series. The quartet takes its name from Otto Feld, first violin. The other three members are survivors of the 1956 Hungarian uprising: Janos Forgacs, violin; Gyorgy Szende, viola; and Wladyslaw Przybyla, cello. For the past two seasons, the Feld has been in residence at the University of Redlands, in California, and has made numerous appearances on the West Coast.

There were three works on the program: Haydn's Quartet in D major, Op. 20, No. 4; the Trio Serenade for Two Violins and Viola, Op. 12, of Kodaly; and Brahms's Quintet for Piano and Strings in F minor, Op. 34, with Arpad Sandor as guest artist.

From the beginning measures of the Haydn, it was evident that the Feld Quartet was a well-integrated ensemble. The playing was crisp and disciplined. Although the Brahms quintet received an excellent performance, with Mr. Sandor, a fine pianist, making the keyboard part outstanding in the Scherzo, the Kodaly Trio Serenade was the afternoon's crowning achievement. Its free use of Hungarian folk material is ingratiating, and the Feld played it with elan. —W. L.

Patricia Neway . . . . Soprano

Carnegie Recital Hall, Jan. 17.—It is a brave thing for a singer to plan a recital devoted to the songs of just one composer, especially when that composer is a young American whose work is largely unfamiliar. The composer in question was John Gruen, who served also in the role of accompanist.

His music in undeniably atmospheric, but he chooses to look back rather than forward in his writing. His roots are romantic, which is no sin when this quality is accompanied by a personality which molds it in an individual manner. But such is not the case here. The Mahlerian qualities of his "Drei Stundenbuch Lieder" on poems of Rilke were typical of his tendency to rehash harmonic and melodic designs which have been thoroughly exploited, without adding anything fresh.

This was again true in his set of French songs "Paroles", to poems of Jacques Prévert, and his Italian ones, "La Notte d'Ottobre", to poems of Attilio Bartolucci. Here, the music sounded like faint copies of Fauré and Respighi. In the whole program there was too little Gruen.

At best, Mr. Gruen is clever, charming, and witty. His music has an irresistible sophistication about it at times. But he is diluting his talent in his restricted harmonic vocabulary and his stylistic aping. Except for the settings of the Rilke songs, all of the music of this concert was heard in first performances.

It was a pleasure to hear Patricia Neway again. Mr. Gruen was fortunate in having a singer of such temperament. Her voice can be rough and cutting, but it can also be impassioned and moving. Her devotion to this new music was quite evident. —J.A.

Music in Our Time

Kaufmann Concert Hall, Jan. 17.—The first 1960 recital in this series, produced by Max Pollikoff, presented three first performances of American music, in addition to the New York premiere of a string quartet by a young Texan.

Except for the austere harmonies of Henry Weinberg's a cappella chorus, "Vox in Rama", a good deal of the music itself had an improvisatory air. The brief chorus was sung by the Manhattan School Madrigal Group under Hugh Ross. The Latin words from the "Lamentations of Jeremiah", describing Rachel weeping for her children, were conveyed in a close, arc-shaped structure that rose to eloquent heights.

The single movement of Hall Overton's Sonata for viola and piano spanned 18 minutes, and was quite rhapsodic, suggesting the influence of Bartok or Ives. Walter Trampler and Lucy Greene performed it with deftness and considerable conviction.

In Billy Jim Layton's String Quartet, played by the Claremont Quartet, Ives was again suggested momentarily

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RECITALS in New York

(Continued from page 263)

by a high, sustained chord in the violins, which was temporarily obscured by a "furioso" passage for the viola and cello, only to be heard afterward still sounding imperturbably, as in "The Unanswered Question". The idiom itself, though, was unmistakably original and, like the Overton, needs exploring further.

Teo Macero is interested in narrowing the gap between written music and jazz improvisation. He and Mr. Pollikoff were the soloists, on saxophone and violin respectively, in his "Density in Space", supported by a weird "combo" of clarinet (Charles Russo), trombone (Eddie Bert), piano (Douglas Nordli), cello (Alexander Kouguell), and bass (Addison Farmer). Mr. Macero modestly described it as "something to have fun with", and such was duly had in several solo "cadenzas" (actually half written and half improvised). It was obviously too special and temporal an effort to assume any lasting identity, but this was evidently the intention. Jack Shaindlin conducted. —J. D.

Nieuw Amsterdam Trio

Carnegie Recital Hall. Jan. 19. — The exciting news at this concert was the Trio (1904-1911) by Charles Ives. This was my first hearing of this remarkable work, which is rarely performed. The first movement is a brilliant tour-de-force of composition. It is writing of such sureness and design that it alone could silence the ignorant idea of many musicians that Ives was a freak or a musical amateur. The opening cello solo with piano is breathtaking in its conception and sounds reminiscent of the Viennese serial school.

The second movement is one of those weird, but devilishly interesting musical jokes of which Ives was so fond. The movement is labelled "Tsiaj" which, in 1954, Ives translated as "This scherzo is a joke"! This is Ivesian humor at its best. Snatches of "Old Folks at Home", "Ta-Ra-Ra-Boom-Dee-Ay" and assorted hymns blend in a collage of sound which is at times uneven, but always distinct and forthright.

Like Stravinsky, Ives is not afraid of using the banal and commonplace. He takes familiar material but treats it in such a fashion that it becomes his. Nowhere was this more pronounced that in the coda to the last movement. This section is the work of a master. It is built on the hymn "Rock of Ages". But as Stravinsky molded Schubert's A major March in his "Circus Polka" until it was his, not Schubert's, so Ives transfigures this gospel hymn. It is a re-creation of majesty and beauty.

The Ives Trio afforded the Nieuw Amsterdam Trio (Edith Mocsanyi, piano; Joseph Rabushka, violin; and Daniel Vandersall, cello) their best playing of the evening. They had an excitement here that was noticeably missing in Beethoven's Trio Op. 1, No. 1, and Dvorak's Trio, Op. 90, which were given routine performances. —J. A.

Emil Gilels . . . . . Pianist

Carnegie Hall, Jan. 22.—Looking more like the old-time piano virtuoso than ever, Emil Gilels, in the first of two recitals, played the piano as no one has played it around here since Hofmann and Rachmaninoff were in their prime. Indeed, the resemblance to Hofmann's playing was striking in more ways than one. Gilels commands the same sovereign and authoritative mastery of the instrument. He has a similar uncanny instinct for what is pianistically right in any given situation. He has that same complete control over every muscle in his playing mechanism, and he plays with an economy of means which leaves no room for wasted motion. Since he can do everything on a piano that anyone else can do, and perhaps then some, Gilels could afford to take chances and so his playing had a freedom and abandon rarely encountered today. And for most of the evening, he played like one possessed.

The eminent Soviet pianist opened his recital with a performance of Bach's seldom heard Aria and Variations in the Italian Manner which, for its insight into Bach's idiom, would have done credit to Rosalyn Tureck.

That Mr. Gilels is an even greater Schubert interpreter was evident in his performance of the lengthy Sonata in D, Op. 53. Few pianists outside of Schnabel have been able to sustain interest throughout this long but tightly knit work. Mr. Gilels made it spell-binding from start to finish. Furthermore he had the technique to take the first movement—Allegro vivace—up to tempo and the tempo he adopted was terrifying in its headlong impetuosity. Not only did he not miss or smudge a note, but the beauty and variety of tone he invested the movement with, and the depth and urgency of feeling displayed here, were among the most memorable of the evening's highlights. In the Con moto, the singing tone he drew from the piano was almost humanly vocal in quality and it sang right to the heart. There were subtleties of rhythm as well as tone in his performance of the final Rondo.

Equally satisfying and all-encompassing was the pianist's performance of Kabalevsky's Sonata No. 2. The virtuosity displayed in the closing Presto assai was simply fantastic. The Schumann Arabesque and Toccata, Op. 7, ended the program. The Toccata, too, provided another fantastic display of virtuosity, but it also became the glorious piece of music it is. —R. K.

Quartetto di Roma

Rogers Auditorium, Jan. 22.—The high point of this program was the Brahms G minor Quartet, Op. 25. One of Brahms's most successful and beautiful chamber works, it received an exciting performance. Much of this was due to the exquisite piano playing of Ornella Santoliquido. She is such an outstanding artist, I wish she could be heard in a solo recital here. She distinguished the Mozart Quartet K. 472, and the Mendelssohn Quartet, Op. 2. In these last two works her colleagues, Arrigo Pelliccia, violinist; Bruno Giuranna, violist; and Massimo Amfitheatrof, cellist, played dryly and with recurring intonation difficulties. Mr. Pelliccia paced the finale of the Mendelssohn at a break-neck speed which caused the music to sound harried. But excellent teamwork and playing resulted in a very fine performance of the Brahms. —J. A.

Frank Iogha . . . . . Pianist

Town Hall, Jan. 22.—Frank Iogha employed a clean, well-articulated tone that was heard to best advantage in lyrical and impressionistic pieces; his playing was solid and intelligent—

interesting if not at all times imaginative. Mr. Iogha's playing of the Brahms Sonata in F minor had its most attractive moments in the Andante espressivo, where the pianist realized much of the movement's warmth. Schubert's Impromptu in G flat major and Bach's Organ Toccata in C major were interpreted with control and understanding.

Mr. Iogha seemed most at home in Kodaly's Five Piano Pieces from Op. 11, Milhaud's "Saudades do Brasil" and Ravel's "Jeax d'eau" and Toccata. In the Milhaud work he made the South American rhythms move with admirable ease, and in the Ravel pieces the impressionistic qualities were brought out fluently. —R. L.

The Descants

Carnegie Recital Hall, Jan. 23.—The Descants are a group composed of Dolores de Costa, soprano; Victor Vraz, flutist; Alfred Bartles, cellist; and Gerald Goodman, harpist. This ensemble presented music of 14 composers ranging from Purcell to Hovhaness mostly played in transcriptions.

The best playing of the afternoon was that of Mr. Vraz, especially in Ibert's "Entr'acte", for Mr. Bartles and Mr. Goodman on this occasion both tended to produce a tone that was less than blandishing. Miss de Costa sang with a tenseness which robbed her voice of color. Such an instrumental group is fairly unique, and when these artists establish a more nearly ideal ensemble and repertoire, they will doubtless find a receptive audience for their programs.

—J. A.

Valentina Kojelis . . . Soprano

Town Hall, Jan. 24, 5:30 p. m. (debut).—The late afternoon recital by Valentina Kojelis was listed as her first concert appearance in the United States. Miss Kojelis, a native of Lithuania, studied at the State Conservatory there and, later, in Munich. She now lives and studies in Chicago.

Miss Kojelis listed an opening group by Gluck and Handel, followed by Wolf and Strauss lieder, a French group (Debussy and Chausson), Violetta's first-act aria from "La Traviata", and songs by Davico, Banaitis, Kacanauskas, Vittorio Giannini and Hageman.

With Paul Ulanowsky's knowing assistance at the piano, the soprano made a favorable impression in her debut. She has an arresting stage manner: no gestures, no wasted motion. The quality of her voice was good. She had ample range to deliver the "Ah fors è lui" as well as the less florid "Staendchen" of Richard Strauss. Her enunciation of French was pleasant to hear, and she was outstanding in Chausson's "Les temps des lilas".

What Miss Kojelis needs—and she has plenty of time and talent to accomplish it—is a more personal approach to her music. Most of the recital had that aura of numberless repetitions that drains all freshness and spontaneity from the songs. (Any girl making a New York debut is more often than not nervous and on edge.) Miss Kojelis should be much more interesting to hear next time.

—W. L.

Fireside Players

Town Hall, Jan. 24, 2:30 p. m.—An interesting if somewhat long program of chamber music was offered during the third and final concert in the second annual Festival of Music series co-sponsored by Town Hall and New York University.

The Fireside Players' personnel includes Lucy Brown, piano; Louise Parker, contralto; Deborah Treger, soprano; Julius Baker, flute; Ralph Hersh, viola; Sterling Hunkins, cello; Oscar Ravina, violin; and Eric Simon, musical director of the series, clarinet.

Although there is no fireside on the Town Hall stage, a feeling of warmth

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RECITALS in New York

(Continued from page 265)

and intimacy was established by using three floor lamps to replace the usual overhead lights.

Miss Parker appeared in three of the seven items. She sang "Gestillte Sehnsucht" and "Geistliches Wiegenlied" of Brahms, the "Chansons Madécasses" of Ravel and, joined by Miss Treger, five "Moravian Duets" of Dvorak. Miss Parker is a very capable singer; her voice has fine resonance, its tone is rich and secure. It took on appealing dark colors in the dramatic Ravel songs, and blended beautifully with Miss Treger in the lilting Dvorak duets.

Miss Treger was soloist in the first New York performance of E. T. Cone's "Philomela", based on verses by Matthew Arnold. Scored for flute, viola, piano and soprano, "Philomela" is not very gratifying for the singer. Its range is diffuse, but the wideness does not contribute to any musical logic. The accompaniment seemed dry and astringent.

For the most part, this was a concert devoted to melody, from the sprightly Suite for Violin, Clarinet and Piano by Milhaud, to Mozart. The latter's Trio for Clarinet, Viola and Piano, K. 498, and Quartet for Flute and Strings in D major, K. 285, with Julius Baker as soloist, were engagingly performed. —W. L.

Raymond Pannell . . . Pianist

Carnegie Recital Hall, Jan. 25 (Debut).—A large, warm tone and smooth and very powerful technical equipment was displayed by Raymond Pannell, Canadian pianist and faculty member of the Royal Conservatory of Music in Toronto. Lucid exposition and generally well-selected tempos marked the playing of Bach's Partita No. 4, in D major, and there were grand and exciting moments. But there was often a failure to bring the music to life. More varied tonal coloring, and, sometimes, a lighter touch were called for. The Beethoven Sonata in E flat major, Op. 27, No. 1, was performed amiably, with rugged, honest strength, and passages of lyric beauty and immediacy.

As composer, Mr. Pannell was represented by the premiere of Five Etudes which were solidly fashioned and unusually well written for their instrument—most obviously so in the last etude, a bravura piece in octaves. They showed a number of influences, among them the music of Ravel, Prokofieff, and the Romantic virtuoso. Occasionally there were illuminatingly original, contemporary ideas, but more frequently they were characterized by dull mechanical movement or monotony of hue. Liszt's "Mephisto Waltz" concluded the program.

—D. J. B.

George Sementovsky . Pianist

Town Hall, Jan. 26 (Debut).—George Sementovsky, a Yugoslavian pianist who is a graduate of music schools in Hungary, Austria, and the United States (Juilliard), showed himself to be an unusually good interpreter of varied works of the Romantic repertory. A fruitful intellectual grasp of structural elements and a very fluent technique enabled him to present a clear, finely shaped interpretation of Beethoven's Sonata in E flat major, Op. 31, No. 3. His approach here lacked power though, and would have benefited by use of a bolder scheme of dynamics and, often, a richer, warmer tone quality.

Relatively, a far more lush tonal palette was employed for Schumann's Etudes Symphoniques, Op. 13 (plus the five variations, Op. posth.), than for the Beethoven. It was well-sustained, enlightening playing; clarity of texture and sureness and precision of execution contributed to a level-headed but perceptive interpretation. Four piano pieces, Op. 11, Nos. 1-4, by Kodaly were written while very much under the influence of Debussy and others, but have some power of their own. The pianist brought out their salient features with skill and love. Five Preludes from Scriabin's Op. 11, lovely little mood pieces, were evocatively played.

Virtuosity, a songful, even touch, and strong emotional identification were also attributes of the performance of Chopin's Sonata in B minor, Op. 58, No. 3, although a certain degree of blandness was present.

—D. J. B.

Victoria de los Angeles . . . Soprano

Rogers Auditorium, Jan. 29.—Victoria de los Angeles in this recital again left no doubt that she is one of the supreme vocal artists of our time. For sheer beauty and purity of vocal texture, her voice is probably unequaled in the world today. In addition, the eminent Spanish soprano is an interpreter of the highest order as well as one of the most charming and gracious of stage personalities. Except for some difficulties in focusing her lower tones properly at the very beginning of the recital, Miss de los Angeles was in top form.

Miss de los Angeles opened her recital with three arias from old French operas—"Cette nuit j'ai rêvé" from Gluck's "Iphigénie en Tauride", "Revenez amours, revenez" from Lully's "Thésée" and Campra's "Charmant papillon" from "Les fêtes vénitiennes"—which were sung with notable finesse of detail and insight into their style and period. The dreamlike evocation of mood sustained throughout the aria from "Thésée" and the haunting loveliness of the singer's mezza-voce, with its finely shaded dynamics, was a major highlight in an evening of memorable and communicative singing. That Miss de los Angeles' voice could soar to a brilliant, impassioned climax was evident, too, in her telling performances of Schumann's "Widmung" and "Ich grolle nicht" in her Schubert and Schumann group. If Miss de los Angeles did not seem to be quite as at home in German lieder as she was in the Ravel and Spanish songs in the last half of her program, she communicated their meaning with the same beauty of vocal inflection and artistry that characterized her singing throughout the program.

With the closing group of Spanish songs by Granados, Nin, Obradors, and S. Moreno, Miss de los Angeles aroused her audience to a fever pitch of enthusiasm. Moreno's "Definicion", "Cancion de jinete", and "Cancion de las barca triste", which received their first performances in this recital, are well-written songs of no particular distinction. They were, however, pleasantly listenable. Paul Berl provided competent accompaniments.

—R. K.

Nathan Milstein . . . Violinist

Carnegie Hall, Jan. 29.—The effortless, gracious and aristocratic playing of Nathan Milstein has a refinement so immediate and spontaneous that one simply wonders how such brilliance is possible. In this, his annual



Nathan Milstein

Carnegie Hall recital, Mr. Milstein, with the aid of Leon Pommers at the piano, played such virtuosic display pieces as Szymanowski's "La Fontaine d'Aréthuse", Sarasate's Introduction and Tarantella and his own "Paganiniana" Variations with an abandon that never once gave way to flippancy and violinistic high-jinks. He injected these works with his own brand of restrained excitement that made them beguiling as well as breathtaking.

Mr. Milstein's interpretations of the Brahms Sonata No. 2, in A major, Op. 100, and Bach's Sonata No. 3, in C major, had an aura of definitiveness about them. He played the Brahms with a fluidity and ease in which phrases assumed an almost careless lightness and transparency. The more extended melodic lines spoke (as, no doubt, Brahms had hoped) a language that was pure and lyric.

Bach's Sonata (for violin alone) contained all its outward bravura and yet emerged with an elegance and intimacy that only a great artist could have managed. The way Mr. Milstein led us from the mysterious opening of the Adagio to the noble power of the Fugue and thence from the poignant Largo to the surging Allegro was nothing short of magic. His use of dynamic shadings produced a mixture of colors and textures that merged with interpretative insight to create a performance of unforgettable dimensions. —R. L.

Music in Scotland

(Continued from page 242)

was Robin Orr, of the Gardiner Chair of Music of the University of Glasgow. The dearth of works by Scottish composers in the principal public orchestral concerts in Scotland, he said, arose from a combination of prejudice and timidity. "The situation in which a national orchestra practically never plays a work by a native composer is without parallel in any country", declares Mr. Orr.

A Scottish composer who came before the public eye was Iain Hamilton, composer of a controversial Burns-inspired work for the national orchestra to play at the Edinburgh Festival, and for the opening of the orchestra's tenth season a light, festive "Ecossaise for Orchestra". Mr. Hamilton also composed a Sonata for violoncello and piano, commissioned by Glasgow University. It was played at one of six Glasgow University McEwen memorial concerts of Scottish chamber music.

The Japanese government is sending a leading Kabuki troupe to the United States in the spring. The group will include 20 actors, 20 singers, and 20 stagehands and will bring its own scenery and other properties. Although Kabuki has been seen in the United States before, the presentations have been by "new" groups that included women. The standard Japanese companies are all male.

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Soprano

EDEN & TAMIR
Israeli Duo-Pianists

ROSALIND ELIAS
Mezzo, Metropolitan Opera

RUDOLPH FIRKUSNY
Pianist

CARROLL GLENN
Violinist

SZYMON GOLDBERG
Violinist

HILDE GUEDEN
Soprano, Metropolitan & Vienna Operas

GRANT JOHANNESEN
Pianist

DOROTHY KIRSTEN
Soprano, San Francisco Opera

FLORENCE KOPLEFF
Contralto

HEIDI KRALL
Soprano, Metropolitan Opera

LILI KRAUS
Pianist

National Datelines...

The Musicians Aid Society is a new organization which will aid, through guidance and counseling, elderly musicians. A campaign has been launched under the direction of Victor Borge to raise $1,-500,000 for the establishment of a national home and a guidance center. Mishel Piastro is the president of the new organization. The advisory board includes Jack Benny, Leonard Bernstein, Mischa Elman, Frank Forest, Lukas Foss, Benny Goodman, S. Hurok, Arthur Judson, Andre Kostelanetz, Dimitri Mitropoulos, Rudolf Serkin, Sigmund Spaeth, and Bruno Walter.

Gunther Rennert, one of Europe's foremost opera directors, will stage Verdi's "Nabucco", which will open the Metropolitan Opera's 1960-61 season on Oct. 24. It will be Mr. Rennert's first work in the United States.

The new production of "Nabucco", to be conducted by Thomas Schippers in settings by Teo Otto, has not been heard in a full stage presentation in New York for more than 100 years. Leonard Warren will appear in the title part, with Leonie Rysanek, Rosalind Elias, Eugenio Fernandi and Cesare Siepi in the other leading roles.

The National Council of the Metropolitan Opera has contributed funds to make the new production possible.

Cincinnati, Ohio.—The 43rd biennial Cincinnati May Festival will be held this spring beginning May 2. The four concerts of the event will be under the direction of Josef Krips for the fourth year. High point of the festival will be performances of the Berlioz "Requiem", Honegger's "King David", Haydn's "The Seasons" and Vivaldi's "Gloria". The world premiere of "Queen City Suite" by the Cincinnati composer Margaret Johnson Bosworth will be given. Also to be heard are the first Cincinnati performances of Lukas Foss's "Parable of Death" and Poulenc's Organ Concerto. There will also be an all-Wagner program.

Soloists will include Pierrette Alarie, Phyllis Curtin, Margaret Harshaw, Maureen Forrester, Albert da Costa, Richard Lewis, Leopold Simoneau, Donald Gramm, and George London. Hans Vigeland, organist, will make his Cincinnati debut in the Poulenc Concerto. The Cincinnati May Festival Chorus and the Cincinnati Symphony will both be under the direction of Mr. Krips.

Ten major symphony orchestras have been awarded grants of $500 each by the American Society of Composers, Authors and Publishers. The grants go to the Dallas Symphony, Detroit Symphony, Cleveland Orchestra, Symphony Society of San Antonio, Boston Symphony, St. Louis Symphony, Denver Symphony, Buffalo Philharmonic, Cincinnati Symphony, and Kansas City Philharmonic.

The ASCAP Awards Committee, appointed by the Major Orchestra Manager's Conference, considered applications from the 24 major symphony orchestras of the United States. In announcing the awards to the orchestras, the Committee stated that applications must be for projects "that relate directly to the presentations of contemporary music and composers."

Lincoln Kirstein has been asked to form a new dance company for the 1960 Festival of Two Worlds at Spoleto, Italy. While the program is not yet complete, it is believed that Mary Hinkson, Arthur Mitchell, Merce Cunningham, Akiko Kanda, Donald MacKayle, and Paul Taylor will be among the artists appearing in the new company. The Festival will open on June 8.

Cesare Siepi will sing the title role of "Don Giovanni" in the NBC Opera's English-language TV production of the work on April 10. The translaton has been done by Chester Kallman and W. H. Auden. Also appearing in the cast will be Leontyne Price, Helen George, Judith Raskin, James Pease, and Charles K. L. Davis. The opera will be televised from 2:00 to 4:00 p.m. EST, conducted by Peter Herman Adler.

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Pianist

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Baritone, Metropolitan Opera

NAN MERRIMAN
Mezzo, San Francisco & Glyndebourne Operas

TOSSY SPIVAKOVSKY
Violinist

GIORGIO TOZZI
Basso, Metropolitan & San Francisco Operas

VRONSKY & BABIN
Premier Duo-Pianists

LAWRENCE WINTERS
Baritone, San Francisco Opera

ZVI ZEITLIN
Violinist

The FESTIVAL Quartet
VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN

The PAGANINI Quartet
HENRI TEMIANKA, CHARLES LIBOVE, DAVID SCHWARTZ, LUCIEN LAPORTE

RUDIÉ SINFONIETTA
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Robert Rudié, Conductor

NEW DANISH QUARTET
ARNE SVENDSEN, PALLE HEICHELMANN, KNUT FREDERIKSEN, PIERRE B. HONNENS

MUSICAL AMERICA'S

Annual Survey of American Cities

(Listed alphabetically by states)

ALABAMA

BIRMINGHAM

By Lily May Caldwell

Birmingham Music Club. — President: Mrs. D. Trotter Jones. Business manager: Marvin McDonald. Municipal Auditorium, 5,500. Goldovsky Grand Opera Theatre, Nov. 5; Birgit Nilsson, Nov. 24; David Oistrakh, Dec. 16; Canadian National Ballet, Jan. 13; Gina Bachauer, Feb. 16; Chicago Opera Ballet, March 10; Pittsburgh Symphony, March 29; Metropolitan Opera in "Andrea Chenier" and "Madama Butterfly" with Antonietta Stella, May 9 and 10. "My Fair Lady", week of Jan. 25.

Birmingham Symphony. Conductor (1959-60): Arthur Bennett Lipkin; (1960-61): Arthur Winograd. President: Joseph Green. Business manager: Robert McIntyre. Soloists: Robert Merrill, Oct. 20; Howard College Chorus, George Koski directing, Nov. 3; Moura Lympany, Nov. 17; "Madama Butterfly", concert version, with Kunie Imai and Birmingham Civic Opera Chorus, Dec. 15; Lois Green Seals and Barbara Thomas, duo-pianists; Jan. 12; Beaux Arts Trio, Feb. 2; orchestral program, Feb. 23; Risë Stevens, March 8. Symphony in Fashions, with John Raitt and Martha Wright, Feb. 27. Temple Theatre, 2,750.

Byrd Napp. Municipal Auditorium, 5,500. Roger Williams, Feb. 10.

Birmingham Civic Opera. Producer: Martha Dick McClung. Musical director: Arthur Lipkin. Stage director: James Hatcher. "Così fan tutte", March 19; "Down in the Valley", April.

Birmingham Civic Ballet. Temple Theatre, 2,750. President: Josephine Keegan. Musical director: Herbert Levinson. Spring performance, in April. Ruth St. Denis in lecture-recital, Jan. 14. Clarke Theatre, 450.

Steeple Arts Ballet. Director: Lola Mae Coats. Two Festival of Arts Performances, Clarke Theatre, 450.

Birmingham Chamber Music Society. Four concerts by Quartet and Chamber Orchestra. Charles Zukoski, president; Herbert Levinson, musical director. Liberty National Auditorium, 300.

Special Events. Birmingham Music Club sponsorship, Juilliard String Quartet, Feb. 19, Phillips Auditorium, 1,800. Co-chairmen: Glenn Nichols and Lily May Caldwell.

Voice-Piano Festival. Presenting Miss Alabama Scholarship Winners, Clark Theatre, 450. Women's Committee of the Birmingham Symphony, hostesses.

Birmingham Festival of Arts. Three-week festival by 40 music, art, drama, dance groups, schools and colleges, with visiting notables in every field, Feb. 5-27. President: William Lathrop.

MOBILE

By John G. Fay

Mobile Symphony, P. O. Box 1403. Conductor: John Hoover. President: Nicholas S. McGowin. Murphy Auditorium, 1,220. Four subscription concerts. Soloists: Irene Jordan, Oct. 19; Michael Rabin, Nov. 16; John Browning, Jan. 18. At least three youth concerts.

Mobile Opera Guild, Spring Bank Rd., Spring Hill Station. Artistic director: Rose Palmai-Tenser. Conductor: Fredric Kurzweil. Stage director: Elemer Nagy. President: Dr. John Moss. Murphy Auditorium, 1,220. "Romeo and Juliet", in March.

Mobile Civic Music Association, 1850 Old Shell Rd. President: Mrs. Wilmer Bullock. Murphy Auditorium, 1,220. Sylvia and Benno Rabinof, Nov. 2; Robert Merrill, Jan. 7; Cincinnati Symphony, March 3; Ilona Kombrink, April 27.

Mobile Civic Ballet, P.O. Box 2253, Spring Hill Station. Director: Lee Weatherby Partridge. Ballet mistress: Ann Dix. Murphy Auditorium, 1,220. Original and classic ballets with orchestra, John Hoover conducting, in spring. Gues. soloists.

Mobile Opera Guild Workshop, 8 Mohawk St. Conductor: Ira Swingle, Jr. Artistic adviser: Rose Palmai-Tenser. President: Frances Freeman Martin. Murphy Auditorium, 1,220. "Song of Norway", Nov. 27-28.

Mobile Theatre Guild, P.O. Box 20. Director: Father Anthony Zoghby. Conductor: Clem Toca. Ballet Mistress: Mary Lou Noletto. Theatre Guild Playhouse, 200. "The Boy Friend", Dec. 9-12.

Spring Hill College Music Department, Spring Hill Station. Director: Claus Sadlier. Musical comedy or light opera with orchestra.

MONTGOMERY

By Mary Perdue

Montgomery Concert Course, 75 Commerce St. Director: Mary Perdue. Business Manager: Marvin McDonald. Sidney Lanier High School Auditorium, 2,000. Goldovsky Grand Opera Theatre, Nov. 6; Lorin Hollander, Nov. 14; "Dear Liar", Feb. 27; Chicago Opera Ballet, March 5; Pittsburgh Symphony, March 28.

Chamber Music Society. Chairman: Mrs. Robert Arrington. Museum of Fine Arts, 200. Alabama String Quartet, Oct. 22; Juilliard String Quartet, Feb. 20; George and Jerrie Cadek Lucktenberg, April 7.

MUSCLE SHOALS

By William Lile Harris

The Muscle Shoals area includes Florence, Sheffield, and Tuscumbia, Ala.

Muscle Shoals Concert Association. President: William Lile Harris. Secretary: Lillie Mitchell, P.O. Box 268, Florence. Coffee Auditorium, 1,600. Leonard Warren, Sept. 29; Stecher and Horowitz, Jan. 25; "Dear Liar", Feb. 29; Pittsburgh Symphony, April 1.

Florence State College, College Station, Florence. Chairman: Gladys Shepard. Coffee Auditorium, 1,600; Kilby Auditorium, 500. Georgia Seaver, Nov. 5; Vincent Price, Dec. 10; Walter Urben, Jan. 14; Claremont String Quartet, March 8; Virgilia Peterson, April 5; other attractions to be announced; faculty and student recitals.

HUNTSVILLE

By Walter Wiesman

Huntsville Civic Orchestra, 607 Vance Rd. S.W. Conductor: Russel Gerhart. President: William Hay. Four subscription concerts, two youth concerts. Subscription series soloists: Joseph Knitzer, Nov. 9; Marjorie Mitchell, Jan. 11; James Pellerite, flutist, Feb. 29. "The Mikado" with Community Chorus and Little Theatre, March 11 and 12.

Huntsville Community Concert Association. President: Walter Wiesman. Huntsville High School Auditorium, 1,100. Oct. 3; Eugene List and Carroll Glenn, Oct. 3; Mimi Benzell, Nov 14; National Symphony, Feb. 15; Vienna Boys Choir, March 18.

ALASKA

ANCHORAGE

Annual Festival of Music. Directors: Robert Shaw and Julius Herford. Soloists for June 15-26, 1959, Festival included John Wustman, Paul Anderson, Daniel Lewis, Donald Gramm, Helen Boatwright, and James Wainner. Concerts given with Anchorage Symphony and Community Chorus.

Anchorage Symphony. Conductor: Thomas L. Madden. Participates in Annual Festival in Anchorage.

Anchorage Community Chorus. Conductor: Mary Hale.

University of Alaska. Presents annual Festival of Arts, sponsored by the Division of Liberal Arts of the University. The school has a band, the Choir of the North, Men's Glee Club, University Quartet, and the Vocollegians, a singing ensemble. Faculty and student concerts.

Anchorage Community College. Offers a chamber-music series and annual Arts Festival.

FAIRBANKS

Fairbanks Symphony. Conductor: Jack Lind. Participated in the University of Alaska's Festival of Arts, 1959.

ARIZONA

PHOENIX

By Thyra Pliske Leithold

Guy Taylor has come from a similar post in Nashville to become conductor of the Phoenix Symphony. William Baer, recently musical director for Casa Manana in Fort Worth, is the new producer and musical director of Phoenix Musical Theatre, an organization which has successively called itself Civic Opera and then Light Opera Company. The Music Appreciation Series, no longer under the wing of the Park Board, is now functioning as a civic enterprise under the sponsorship of a board of 12.

Phoenix Symphony, 1515 East Osborn. Auspices: Phoenix Symphony Association. Conductor: Guy Taylor. President: James E. Patrick. Phoenix Union High School Auditorium. 2,010. Eight subscription concerts. Soloists: Ruggiero Ricci, Nov. 17; Rudolf Firkusny, Dec. 8; Betty-Jean Hagen, Jan. 19; Leonard Pennario, March 1; Nan Merriman, March 22; Carl Orff's "Carmina Burana", with the Arizona State University Chorus, April 26.

Phoenix Community and Civic Concert Association, 2300 N. Central. Auspices: Mrs. Archer Linde. Phoenix Union High School Auditorium, 2,010. Six subscription concerts. John Browning, Nov. 10; "Gay Nineties Revue", Dec. 12; Maureen Forrester, Feb. 12; Ballet Russe de Monte Carlo, Feb. 22; Joyce Grenfell Theatre, March 3; Varel and Bailly with the Chanteurs de Paris, March 25; New York Opera Festival Company, March 5.

Phoenix Musical Theatre, 24 West Lynwood. Auspices: Phoenix Musical Theatre Association. Producer and music director: William Baer. President: Robert W. Rehfeld. West Phoenix High School Auditorium, 1,350. Three subscription performances. "Pajama Game", Nov. 19-22; "Li'l Abner", Feb. 11-14; "Can-Can", March 31-April 3.

Arizona Friends of Music, Auspices: Arizona State University, Tempe, Ariz. Co-chairman: David Scoular and Arnold Bullock. Memorial Union Ballroom. Pamplona Choir, Oct. 22; Vegh Quartet, Nov. 17, 18; Ingrid Haebler, Dec. 2; Bach Aria Group, March 7; New York Woodwind Quintet, March 29; Cleveland Orchestra, May 3.

Music Appreciation Series, 3239 North 26th Pl. Auspices: Supervisory Committee of 12 with Martha Jane Plimpton as co-ordinator. Phoenix Public Library Auditorium, 400. Fourteen programs open to the public without charge. Third Annual Jazz Demonstration, Oct. 12; Chamber Orchestra, Edwin Putnik, conductor; Symphonic Brass Choir, Gene Chausow, conductor, Dec. 14; Chamber Orchestra, Eugene Lombardi, conductor, Jan. 11; University of Arizona Music School faculty in a solo and chamber-music program, Jan. 17; Phoenix Symphony Woodwind Quintet, Jan. 25.

University of Arizona, Symphony Orchestra, Henry Johnson, conductor, Feb. 7; Arizona State University Opera Workshop, David Scoular, director, Feb. 15; sonata recital program by four first-chair musicians of Phoenix Symphony, Feb. 22; Mary Girard Tierney in program-demonstration on ballet, March 6; University of Arizona Music School faculty, March 14; Chamber Orchestra Concert, Guy Taylor, conductor, March 28; University of Arizona Symphonic Choir, John Bloom, conductor, April 3; Pan-American Week, program of ethnic music and related arts by the Vesta Club, April 11.

TUCSON

By Geraldine Saltzberg

Tucson Symphony, 2719 E. Broadway. Auspices: Tucson Symphony Society. Conductor: Frederic Balazs. President: Albert Goorwitch. Business Manager: Frederick Lowry. University of Arizona Auditorium, 2,500. Five subscription concerts; eight concerts for youth; one non-subscription concerts; 35 free concerts played in the schools by the Tucson String Quartet

and by an ensemble of the Tucson Symphony. Soloists: Ruggiero Ricci, Oct. 13; Leopold Stokowski, guest conductor, Nov. 18; Marjorie Brinkman and Diran Akmajian, Jan. 19; Robert Riefling, Feb. 16; Rama Jucker, March 15; Lola Montes and Her Spanish Ballet, April 26.

University of Arizona Artist Series. Auspices: University of Arizona. Dean of the School of Music: Andrew Buchhauser. University of Arizona Auditorium, 2,500. Pamplona Chorale of Spain, Oct. 21; Carlos Montoya, Oct. 26; Takarazuka Dance Theatre, Nov. 5; "Carousel", Nov. 11, 12, 13, 14; Ballet of Finland, Dec. 1; New York Pro Musica, Jan. 31, Feb. 1, and 2; Boston Opera Company, Feb. 19; George Feyer, March 8; Nathan Milstein, March 24; Howard Hanson, March 30; George London, April 11; Ruth Slenczynska, April 27.

Arizona Friends of Music, 422 N. Norris. Secretary: Irving Coretz. Crowder Hall, Music Building, University of Arizona, 500. Three subscription concerts. Feld Quartet, Dec. 3; New York Pro Musica, Jan. 31; New York Woodwind Quintet, March 28.

Saturday Morning Musical Club. Temple of Music and Art, 330 S. Scott St., 950. President: Robert O'Connor. Four subscription concerts. Robert Joffrey Theatre Ballet, Nov. 13; Tong il Han, Jan. 20; Ballet Russe de Monte Carlo, Feb. 23; New York Opera Festival Company, March 3, University of Arizona Auditorium, 2,500.

Tucson Civic Chorus, 2719 E. Broadway. President: John W. Fisher. Director: Harold B. Porter. Five concerts: "The Creation", Oct. 20; Scenes from "Die Meistersinger", March 1; Catalina High School Auditorium, 1,000. Christmas program and "Pepito's Golden Flower", opera for children, two performances, Temple of Music and Art, 950, dates to be announced.

Tucson Arizona Boys Chorus, 330 S. Scott. Auspices: Tucson Boys Chorus Society. Director-President: Eduardo Caso. Temple of Music and Art. Three concerts at end of May. Extensive tours.

Tucson Civic Opera Association, 330 S. Scott. President: Marjorie Ashcroft. Temple of Music and Art, 950. "Carmen", Nov. 5, 6, 7, 8.

University of Arizona Faculty Concerts. Auspices: University of Arizona. Dean of the School of Music: Andrew Buchhauser. Crowder Hall, Music Building, University of Arizona, 500. Twenty concerts by members of the music faculty.

ARKANSAS

LITTLE ROCK

By Nell Cotnam

Community Concert Association. President: James H. Penick. Robinson Auditorium, 3,000. Guiomar Novaes, Oct. 10; Michael Rabin, Nov. 19; Vienna on Parade, Jan. 30; Cincinnati Symphony, March 16; Chicago Opera Ballet, March 26.

Little Rock Philharmonic. President; Dr. James Wortham. Auditorium, 3,000. Guest conductor and piano soloist; Jose Iturbi, Dec. 21. Associate conductor: Sidney Palmer.

Arkansas State Opera. President: P. O. Peterson. "Amahl and the Night Visitors", in spring.

Little Rock Chamber Music Society. President: Murlin Kelsay. Woman's City Club, 150. Rampal and Veyron-Lacroix, Nov. 12; Beaux Arts String Quartet, Dec. 12; Netherlands String Quartet. Jan. 26; Trio di Bolzano, March 16.

Superior Attractions. Sponsor: Phillip G. Back. Ballet Russe de Monte Carlo, Nov. 14.

Early Maxwell and Assistants of Memphis. "My Fair Lady", Jan. 18-23.

FAYETTEVILLE

Fayetteville Community Concert Association. President: George M. Tharel, c/o J. C. Penney Co. University of Arkansas Men's Gymnasium, 2,500. The Medleys, Nov. 15; Richard Tucker, Dec. 10; Roger Wagner Chorale, Jan. 17; "Dear Liar", March 3; Cincinnati Symphony, March 17.

Fayetteville Symphony Society, University of Arkansas Fine Arts Center. President: Elizabeth Ellis.

University of Arkansas Department of Music. Chairman: Bruce Benward.

Fine Arts Concert Series. Committee chairman: Richard Brothers. Fine Arts Center Concert Hall. 350. Suzanne Danco, Nov. 23; Juilliard Quartet, Jan. 15; George and Jerrie Lucktenberg, Feb. 17; Jean Erdman, April 4; Edward Kilenyi, April 27.

Opera Workshop. Director: Kenneth Ballenger. Television appearances. Four-State High School Opera Festival, Feb. 26-27. University of Arkansas campus. "Carousel", April 10, Eureka Sorings, Ark.—Woodwind Ensemble. Director: Roger Widder. Tours of Arkansas. — Faculty Trio (Marx Pales, Herbert Butler, William Gant). Tours of Arkansas and adjacent states. — Concert Band. Conductor: Richard A. Worthington. — University of Arkansas-Fayetteville Symphony. Conductor: Marx J. Pales. —Collegiate Singers. Conductor: Richard Brothers.—Schola Cantorum. Conductor: Richard Brothers.

CALIFORNIA

LOS ANGELES

By Albert Goldberg

Los Angeles Philharmonic, 427 W. Fifth St. Auspices: Southern California Symphony Association. Guest conductors for 1959-60. Resident director: H. Arthur Brown. General director: George A. Kuyper. President: Mrs. Norman Chandler. Philharmonic Auditorium, 2,670. Eighteen Thursday nights; 12 Friday afternoons; six Friday nights; 13 Symphonies for Youth; four Promenade concerts; 39 concerts in 17 Southern California cities.

Los Angeles subscription series, guest conductors and soloists: Bruno Walter, Nov. 12-13; Arturo Basile, Claudio Arrau, Nov. 19-20; Mr. Basile, Mstislav Rostropovich, Nov. 26-27; Mr. Basile, Rudolf Firkusny, Dec. 3-4; Alfred Wallenstein, Szymon Goldberg, Dec. 17-18; Mr. Wallenstein, Roger Wagner Chorale, Mary Costa, Maureen Forrester, Raymond Manton, Robert Olivier, Dec. 23; Mr. Wallenstein, Jorge Bolet, Jan. 7-8; Leopold Stokowski, Jan. 21-22; Igor Markevitch, Jan. 28-29; Eugen Jochum, Zino Francescatti, Feb. 4-5; Mr. Jochum, Feb. 18-19; Georg Solti, Leonard Pennario, Feb. 25-26; Mr. Solti, Henryk Szeryng, March 3-4; Mr. Solti, Janos Starker. March 17-18; Mr. Solti, Roger Wagner Chorale Male Chorus; Mr. Solti, Nathan Milstein, March 31-April 1; Mr. Solti, Kalman Bloch, April 7-8; Mr. Solti, Roger Wagner Chorale, Claire Watson, Leopold Simoneau, Donald Gramm.

Hollywood Bowl Association, 2301 N. Highland. President: Gwynn Wilson. General director: George A. Kuyper. Administrative manager: William Severns. Hollywood Bowl, 20,000. July 5-Sept. 3. Symphony and popular concerts, with Los Angeles Philharmonic, guest conductors and soloists.

Los Angeles Civic Light Opera Association, 427 W. Fifth St. General director: Edwin Lester. President: Robert P. Hastings. Twenty-four weeks of light opera and musical comedy; resident productions and touring companies. April to October.

Greek Theatre, Griffith Park. General director: James A. Doolittle. Eight weeks beginning late June. Capacity, 4,407. Ballet, opera, musical comedy, miscellaneous attractions.

Community Civic Music Association, 707 Philharmonic Auditorium. Directors: John Moss, Fred Hayman. Philharmonic Auditorium, 2,670; Wilshire Ebell Theatre, 1,294. Clara Ward Singers, Oct. 24; Don Cossack Chorus, Nov. 14; Polish Folk Dancers, Dec. 22-26; Fred Waring's Pennsylvanians, Jan. 6; Ballet Russe de Monte Carlo, 13 performances, beginning Feb. 5; Vienna Choir Boys, Feb. 27; Marian Anderson, March 19; Carlos Montoya, Nov. 1; Joyce Grenfell, March 6; Roberto Iglesias Ballet Espanol, Nov. 16, seven performances; Erroll Garner, Nov. 7 (Pasadena Civic Auditorium).

Music Guild. President: Max Benoff. Manager: Dorothy Huttenback, 427 W. Fifth St. Wilshire Ebell Theatre, 1,294. String Society of Los Angeles, Oct. 15; Smetana Quartet, Nov. 18; Netherlands Quartet, Jan. 28; Quartetto di Roma, Feb. 10; Glenn Gould, March 23; Trio di Bolzano, March 30; Fine Arts Quartet, April 27.

Monday Evening Concerts. Executive director: Lawrence Morton, 8661 Holloway Plaza Dr., Los Angeles 46. Sponsor: Southern California Chamber Music Society, Mrs. Oscar Moss, president. Fiesta Hall, Plummer Park, 500. Twelve concerts of contemporary, classical and pre-classical music, played by resident musicians and guest performers. Oct. 5, 19; Nov. 2, 16, 30; Dec. 7; Jan. 18; Feb. 1, 15, 29; March 7, 21.

Mary Bran Concert Series, P. O. Box 46122, Hollywood 46. Shrine Auditorium, 6,000; Philharmonic Auditorium, 2,670; Wilshire Ebell Theatre, 1,294. Vienna Philharmonic, Nov. 11; Samson François, Nov. 21; Ballet of Finland, Nov. 25; Josef Marais and Miranda, Jan. 23; Jose Greco Spanish dancers, Feb. 24-27; Andres Segovia, Feb. 16; Bach Aria Group, March 5; Anna Russell, March 12.

In Santa Monica Civic Auditorium: Ballet of Finland, Nov. 27; Andres Segovia, Feb. 14; Bach Aria Group, March 4; Anna Russell, March 11; Festival Company of Norway, Feb. 20: "A Weekend in Paris".

In Pasadena Civic Auditorium: Ballet of Finland, Nov. 28; Festival Company of Norway, Feb. 21.

San Francisco Opera Company. Local sponsor: Southern California Symphony Association. Shrine Auditorium, 6,000. Repeats repertoire of San Francisco season in 15 performances in Los Angeles, one student matinee, and three performances in San Diego. 1959 dates: Oct. 23-Nov. 10.

Irwin Parnes Independent Concert Series, 5525 Wilshire Blvd. Flamenco Spectacular, Oct. 17; National Artists Symphonette, Jan. 30; Mischa Elman, March 26; International Folk Dance Festival, April 9; Calypso Carnival, to be announced.

Occidental College Artists Series. Director: William Hume. Thorne Hall, 960. Los Angeles Philharmonic, H. Arthur Brown conducting, Robert Gross, violinist; Shai K. Ophir. Dec. 2; William Clauson, Jan. 11; Boston Opera Company, Feb. 15; award artist, March 21; John Browning, April 25.

Huttenback Artist Bureau, 427 W. Fifth St. Manager: Dorothy Huttenback. Manages Musical Guild concerts, Los Angeles Music Festival, and occasional events.

American Artists, Inc., 121 S. Westlake Ave. Wilshire Ebell Theatre, 1,294; Philharmonic Auditorium, 2,670. Daniel Pollack, Oct. 22; Luboshutz and Nemenoff, Nov. 10; Eric Friedman, Jan. 13; Gary Graffman, March 1; Richard Robinson, March 29; Daniel Abel, April 20; Richard Tucker, Dec. 1; Leontyne Price, Feb. 2.

Los Angeles Community Concert Association, Inc. Shrine Auditorium, 6,000. Ralph Hunter Dramatic Chorus, Nov. 23; David Oistrakh. Jan. 10; Boston Opera Company, Feb. 14; American Ballet Center Company, March 26; Todd Duncan, Camilla Williams, April 9; Cleveland Orchestra, with Leon Fleisher, pianist, May 1.

Jacobs and Farber, 632 N. Sweetzer. Hollywood High School. Michael Rabin, Dec. 13. Triana Spanish Dancers.

Beverly Hills Music Association. Beverly Hills High School, 1,700. Pierre Fournier, Nov. 21; New York

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Pro Musica, Jan. 17; Benno Moiseiwitsch, Feb. 5; Victoria de los Angeles, March 4.

University Friends of Music, UCLA. Schoenberg Hall, 400. Milton Thomas, Natalie Limonick, Oct. 2; Smetana Quartet, Nov. 20; Quartetto di Roma, Feb. 5.

University of Southern California. Dean, School of Music: Raymond Kendall. Bovard Auditorium, 1,800; Hancock Auditorium, 500. Emanuel Bay, Mitchell Lurie, Gabor Rejto, Oct. 25; Lillian Steuber, Dec. 13; Eva Gustavson, Feb. 7; Muriel Kerr, March 13; symphony concerts, Oct. 18, Nov. 15, March 6, May 8; symphonic band, Dec. 11, March 11, April 22; "Carousel", Nov. 6-7; "Capriccio", Jan. 9, 15, 17; "Otello", March 25, April 1, 3; a cappella choir, May 20.

Ojai Valley Festival, Ojai, Calif. Musical director: Lawrence Morton. Nordhoff Auditorium, 400; Ojai Civic Center Park, open air. Chamber music and orchestra concerts. May 21-22, 28-30.

Inglewood Symphony. Auspices: Centinela Music Association, 3836 Olympiad Dr., Los Angeles 43. Music director: Ernst Gebert. Fifteen concerts in Inglewood, Culver City and Gardena. October through April. Soloists: Louis Kaufman, Ferenc Molnar, John Crown, Eva Gustavson, Marjorie Brinkman.

Burbank Community Concert Association. Secretary: Mrs. C. R. Manning. John Burroughs High School. Universal Woodwind Septet, Oct. 3; Obernkirchen Children's Choir, Nov. 6; Leopold Simoneau and Pierrette Alarie, Jan. 25; Leonard Rose, Feb. 3; Donald Gramm, March 25; John Browning, April 23.

Glendale Community Concert Association. Secretary: Mrs. Max Robinson. Hollywood High School. Obernkirchen Children's Choir, Nov. 5; Pierrette Alarie, Jan. 23; Stanley Babin, Feb. 25; American Ballet Center Company, March 22; Temianka Little Symphony, April 8; Theatremen, May 2.

San Fernando Community Concert Association. Secretary: Mrs. Louis W. Plumb. Albert da Costa, Nov. 15; New York Pro Musica, Jan. 22; Andre Eglevsky Petit Ballet, March 9; Stecher and Horowitz, March 25.

San Pedro Community Concert Association. Secretary: Mrs. Philip Abbott. San Pedro High School. Paul Draper, Nov. 22; Yi-Kwei Sze, Jan. 19; Gold and Fizdale, Feb. 17; Bel Canto Trio, March 21; Promenade Concert Orchestra, May 1.

Santa Monica Community Concert Association. Secretary: Mrs. John A. Westervelt. Fall campaign. Programs to be announced.

Sunland - Tujunga - Verdugo Hills Community Concert Association. Secretary: Lucille Doyle. Verdugo Hills High School. Paul Draper, Nov. 24; Virtuosi of Los Angeles, Jan. 9; Eden and Tamir, Feb. 5; Bel Canto Trio, March 22.

Van Nuys-Valley Community Concert Association. Daniel Pollack, Nov. 5; Carroll Glenn, Dec. 2; New York Pro Musica, Jan. 21; Andres Segovia, Feb. 18. Dorothy Warenskjold, March 25.

Westchester Community Concert Association. Secretary: Mrs. Dan Spence. Westchester High School. Rudolf Firkusny, Oct. 3; Revelers, Nov. 28; Andre Eglevsky Petit Ballet, Feb. 14; Temianka Little Symphony, April 9.

Whittier Community Concert Association. Secretary: Mrs. Mason Hill. Whittier High School. Jorge Bolet, Oct. 28; Los Angeles Philharmonic, Dec. 20; New York Pro Musica, Jan. 24; Marian Anderson, March 15; Roger Wagner Chorale, March 30.

Monterey Park Community Concert Association. Secretary: Mrs. Edith Howell. Rudolf Firkusny, Oct. 4; Dorothy Warenskjold, Nov. 21; Lola Montes and Her Spanish Ballet, Jan. 9; Andres Segovia, Feb. 20; Roger Wagner Chorale, March 27.

University of Redlands, Redlands, Calif. University-Community Symphony, Edward C. Tritt conductor: Nov. 11, Feb. 17, April 27. Memorial Chapel. Chamber music series: Feld String Quartet and assisting artists, Sept. 22, Oct. 12, Nov. 6, Jan. 5, April 19.

Philharmonic-Artists Association, Inc., of Santa Monica. Chairman: Mrs. Guy H. Negus. Santa Monica Civic Auditorium. Five concerts by Los Angeles Philharmonic, with following conductors and soloists: Arturo Basile, Mstislav Rostropovich, Nov. 29; Leopold Stokowski, Jorge Bolet, Jan. 24; Eugen Jochum, Feb. 21; Georg Solti, Henryk Szeryng, March 6; Mr. Solti, Leopold Simoneau, April 24.

Hollywood Los Feliz Jewish Community Center, 1110 Bates Ave. Leah and Shirley Effenbach, Oct. 18; Daniel Pollack, Nov. 8; Paganini Quartet, Nov. 29; Eudice Shapiro, Yaltah Menuhin, Victor Gottlieb, Jan. 24; George Neikrug, Feb. 21; Dorothy Wade, March 13.

Los Angeles Music Festival. Royce Hall, UCLA, 1,800. Director: Franz Waxman. Manager: Dorothy Huttenback. Several concerts, beginning June 6.

Valley Chamber Music Society. President: William Hymanson. Balch Hall, Scripps College, Claremont, 500. Scripps Chamber Music Players, Oct. 25; Carl Dolmetsch, Joseph Saxby, Nov. 15; Christmas music, Dec. 13; Los Angeles Baroque Ensemble, Jan. 24; membership programs, Feb. 21, March 27; Hollywood String Quartet, May 8.

Redlands Bowl, Redlands, Calif. Manager: Mrs. George Emmett Mullen, P. O. Box 466, Redlands, Calif. Redlands Bowl Symphony, Harry Farbman, conductor. Nineteen events in 1959 season. Free; donations asked.

Los Angeles County Museum. Free Sunday afternoon chamber-music concerts, broadcast over KFAC. Sponsored by Los Angeles County Board of Supervisors, County Music Commission, and Music Performance Trust Fund, through co-operation of Local 47. Program director: Philip Kahgan.

Young Musicians Foundation. Honorary president: Gregor Piatigorsky. President: Harry Robin. Executive vice-president: Sylvia Kunin. Hancock Auditorium, 500. Carl Matthes, John Korman, Nov. 14; Adrian Ruiz, Joan Winden, Feb. 13; Rebecca Ann Penneys, Michele Bloch. Recitalists selected by audition.

Glendale Symphony. Auspices: Glendale Symphony Orchestra Association, 110 West Broadway, Glendale. Manager: Robert E. Machamer. Musical director: Amerigo Marino. Glendale High School Auditorium. Guest conductors: Felix Slatkin, Carmen Dragon, Saul Caston. Oct. 18, Blanche Thebom, contralto; Dec. 5, Menotti's "Amahl and the Night Visitors"; Dec. 5-6, youth concerts; Jan. 17, all-Tchaikovsky program; Feb. 20, March 19, May 1.

California Institute of Technology. Chamber concerts. Field Quartet, Oct. 25, Nov. 22; Kaufman Ensemble, Dec. 6; Elizabeth Waldo Ensemble, Jan. 10; Schoenfeld Trio, Jan. 31; Mackay Ensemble, Feb. 14; Gerhart Albersheim, Oscar Kosches, duo-pianists, March 6; Haris Goldman, John Hamilton, violin-harpsichord duo, March 27; Maestro Trio, April 10; Paramount Woodwind Quintet, April 24.

Westside Jewish Community Center. "Musicians-in-the-Making", Sunday afternoons.

University of California at Los Angeles. Chairman of music department: Robert U. Nelson. "Vanessa", Nov. 19, 20, 21; UCLA Chamber Symphonette, Feri Roth, director, Nov. 25, Feb. 24; University Symphony, Wolfgang Martin, conductor, Dec. 2, March 16; University Concert Band, Clarence Sawhill conducting, Dec. 9, March 23, May 19; University A Cappella Choir, Roger Wagner, conductor, Dec. 16, May 18; UCLA Composers Council, Feb. 17, March 2, April 20; Opera Workshop, Jan. 6, 8, 9, April 7, 8, 9, May 5, 6, 7; University Chorus, Jan. 10, April 26; UCLA performance study groups in non-western music, May 8-21.

Committee on Fine Arts Productions, UCLA. Schoenberg Hall, 400; Royce Hall, 1,500. Westwood Musical Artists, Oct. 18, Nov. 22, Jan. 17; Dance Tribute to Doris Humphrey, Oct. 30, 31; Carl Dolmetsch and Joseph Saxby, Nov. 13; Kay McCracken, Vernon Duke, Nov. 24; Paganini Quartet, Beethoven cycle, Dec. 3, 4, 6, 8, 10, 12; Bertha Kestenbaum, pianist, Dec. 5; Roth Quartet, March 1, 8, 22.

SAN FRANCISCO

By Arthur Bloomfield

San Francisco Symphony. Auspices: San Francisco Symphony Association. Conductor: Enrique Jorda. Guest conductors: Pierre Monteux, Georg Solti, Sir Thomas Beecham, Bernard Haitink, Werner Torkanowsky, Earl Murray. President: Kenneth Monteagle. Manager: Howard Skinner. Opera House, 3,254. Nineteen Wednesday night, 12 Thursday night, 19 Friday afternoon, and 8 Saturday night concerts.

Soloists: Hans Richter-Haaser, Dec. 2, 3, 4; Mstislav Rostropovich, Dec. 9, 10, 11; Byron Janis, Dec. 16, 18, 19; Philippe Entremont, Jan. 6, 7, 8; Mr. Monteux conducting, Jan. 13, 15, 16, 20, 21, 22; Andres Segovia, Feb. 3, 5, 6; Sir Thomas conducting, Feb. 10, 11, 12; Isaac Stern, Feb. 17, 18, 19; Jorge Bolet, March 2, 3, 4; Mr. Torkanowsky conducting, March 9, 11, 12; Elisabeth Schwarzkopf, March 16-17-18; Mr. Haitink conducting, March 30, 31, April 1; Mr. Murray conducting, April 6, 8, 9; Verdi "Requiem", with Leontyne Price, Frances Bible, Raymond Manton, George London, Stanford University Chorus and San Jose State College a cappella choir, April 13, 14, 15; Philip Fath, clarinettist, April 23; Mr. Solti conducting, April 27, 28, 29; Leon Fleisher, May 4, 6, 7; David Abel, May 18, 20, 21; Beethoven's Ninth, May 25, 26, 27.

Special concerts: Vienna Philharmonic, Nov. 10; Yehudi and Hephzibah Menuhin in recital, Nov. 19; David Oistrakh with San Francisco Symphony, Jan. 4; Sir Thomas Beecham conducting "Lollipop" concert, Feb. 14.

Four Pop concerts conducted by Johnny Green. Youth concerts, conducted by Jan Popper. Out-of-town concerts.

Art Commission Series. Financed by city taxes and managed by Art Commission. President: Harold Zellerbach. Secretary-manager: Joe Dyer. Guest conductor. Arthur Fiedler. Civic Auditorium, 6,000 with tables. Summer series of Pops concerts.

San Francisco Opera Company. Auspices: San Francisco Opera Association. General director: Kurt Herbert Adler. President: Robert Watt Miller. Manager: Howard Skinner. Opera House, 3,254. Eleven regular subscription performances; Thursday and Saturday evening series of six performances each; three extra performances; three children's matinees under Opera Guild auspices. San Francisco season, Sept. 11 to Oct. 22, prefaced by Portland performances and followed by Southern California season. Conductors: Francesco Molinari-Pradelli, Leopold Ludwig, Arturo Basile, Silvio Varviso. Repertoire: "Die Frau ohne Schatten" (American premiere), "Ariadne auf Naxos" (prefaced by ballet, Stravinsky's "Danses Concertantes"), "Die Meistersinger", "Don Giovanni", "Carmen", "Otello", "Aïda", "L'Amore dei Tre Re", "Andrea Chenier", "Madama Butterfly", Gluck's "Orfeo ed Euridice", double bill of "Carmina Burana" and "Pagliacci".

Singers: Pierrette Alarie, Licia Albanese, Lucine Amara, Margot Blum, Patricia Cann, Mary Costa, Irene Dalis, Edith Evans, Eileen Farrell, Nancy Foster, Katherine Hilgenberg, Sena Jurinac, Dorothy Kirsten, Gloria Lane, Edith Lang, Dolores Mari, Joan Moynagh, Leontyne Price, Marianne Schech, Rita Streich, Alice Taylor, Blanche Thebom, Gabriella Tucci, Joan Winden, Lorenzo Alvary, Virginio Assandri, Salvatore Baccaloni, Cesare Curzi, Evaldo Dal Poggetto, Mario Del Monaco, Mark Elyn, Geraint Evans, Sebastian Feiersinger, Howard Fried, Giuseppe Gismondo, Eugene Green, Frank Guarrera, Colin Harvey, Richard Lewis, George London, Raymond Manton, Henry McGuckin, Carl Palangi, Louis Quilico, Paul Schoeffler, Robert Symonds (speaking voice), Giorgio Tozzi, Theodor Uppman, Jon Vickers, Robert Weede, Lawrence Winters, Karl Woellhaf, Mino Yahia, Giuseppe Zampieri, Mario Zanasi.

Cosmopolitan Opera Company, 675 California St. President: Campbell McGregor. General director: Dario Shindell. Conductor: Carlo Moresco. Opera House, 3,254. Season from Feb. 23 to April 10, 1960. Repertoire: "Boris Godounoff", "Turandot", "Hansel and Gretel", "Elixir of Love", "Lucia di Lammermoor", "Madama Butterfly", "Bohème", "Tosca", "Trovatore", "Rigoletto", "Faust", "Barber of Seville", in one performance each. Singers: Birgit Nilsson, Antonietta Stella, Dorothy Warenskjold, Frances Bible, Gianna D'Angelo, Margherita Roberti, Tina Garfi, Cesare Valletti, Ferruccio Tagliavini, Jussi Bjoerling, Barry Morell, Cornell MacNeil, Renato Capecchi, Cesare Siepi, Fernando Corena, Ferruccio Mazzoli, and others, Anna Russell to appear as the witch in "Hansel".

San Francisco Ballet, 378 18th Ave. Auspices: San Francisco Ballet Guild. Artistic director: Lew Christensen. Managing director: Leon Kalimos. President: Mrs. William Bayless. Christmas season at Opera House featuring four performances of complete "Nutcracker", two of "Beauty and the Beast", and one gala evening of new productions. United States tour contemplated. Also functions as San Francisco Opera Ballet. Winter-spring season at Alcazar Theatre, 17 dates between Feb. 12 and May 7.

California Civic Music and Arts foundation, 2504 Pacific Ave. Manager: William King. Various concert halls. Subscription series: Obernkirchen Children's Choir, Nov. 1; Jose Iturbi, Nov. 15; David Oistrakh, Jan. 8; Boston Opera Company, Feb. 6;

Georgia Laster, Soprano, March 12; Robert Joffrey Theatre Ballet, March 20; Cleveland Orchestra, May 14. Extra events: Carlos Montoya, Oct. 31; Jose Greco Spanish Dancers, Feb. 20.

Spencer Barefoot Celebrity Concerts 2215 Leavenworth St. Various halls. Subscription series: Glenn Gould, Nov. 1; Jennie Tourel, Jan. 17; Gina Bachauer, Feb. 7; Bach Aria Group, Feb. 28; Nathan Milstein, March 27; Jussi Bjoerling, April 3. Extra events: Ballet Gala. Oct 14; Rey de la Torre, Oct. 23; Robert Joffrey Theatre Ballet, Nov. 6; Jose Limon and Dance Company, in February; Modern Jazz Quartet, in May; Hollywood String Quartet.

Moss and Hayman Attractions. Opera House. Inbal, Oct. 24, 25; Roberto Iglesias Ballet Espanol, Nov. 7; Takarazuka Dance Theatre, Nov. 9-15; Polish State Folk Ballet, Dec. 29-Jan. 3

Patrons of Art and Music. Legion of Honor Little Theatre, 340. Angna Enters, Oct. 29; Suzanne Danco, Dec. 1; Menotti's "Amahl and the Night Visitors", Dec. 17; Netherlands String Quartet, Feb. 3.

California Palace of Legion of Honor. Lincoln Park. Regular organ recitals by Richard Purvis and Ludwig Altman. Occasional chamber concerts.

San Francisco Museum of Art. Chamber music. Auspices: Mills College and the Museum. Summer series of four concerts by a major string quartet (in 1959, the Hollywood Quartet). Incidental winter chamber concerts.

San Francisco State College Chamber Music Center. Director: Ferenc Molnar. Creative Arts Building Main Auditorium. Van Acker-Podolski, voice and lute, with members of San Francisco Symphony, Nov. 22; Paganini Quartet, Dec. 13; Feld Quartet, Jan. 10; Netherlands Quartet, Feb. 2; Janos Scholz and Irene Jacobi, with chamber musicians, Mar. 20; Fine Arts Quartet, April 24.

California String Quartet. (Four members of San Francisco Symphony.) San Francisco Museum of Art. Nov. 25, Feb. 16 and May 3.

San Francisco String Ensemble. Founder: Zaven Melikian. Thirteen members of San Francisco Symphony in occasional concert at Veterans' Auditorium, stressing Baroque and contemporary music.

San Francisco Woodwind Ensemble. Five members of the San Francisco Symphony in occasional programs.

California Wind Quintet. A group similarly composed of flute, oboe, clarinet, bassoon and horn, founded by Ross Taylor, first horn of San Francisco Symphony. Occasional programs.

Cappella di Musica. Chamber-music group featuring various combinations of instruments. Musical director: Robert Tefft. Manager: Patricia McKenzie, 1326 Masonic. Century Club, 285. Six concerts. Special extra event: Carl Dolmetsch and Joseph Saxby, Nov. 8.

Composer Forum. Concerts devoted to contemporary chamber music. Three or four programs in spring.

San Francisco Conservatory of Music, 1201 Ortega. Director: Robin Laufer. Concerts include: Donald Stenberg, Nov. 2; Marie-Aimee Warrot, pianist, No. 9; Egon Petri and Carlo Bussotti, pianists, and Hans Basserman, violinist, in Busoni program, Dec. 4; Philip Treggore, baritone, in January; Francoise Vetter, cellist, in January; Franz Herrenschwand, harpsichordist, in February. Opera Workshop presentations: "Cosi fan tutte", Jan. 25; "Peter Grimes", in June.

San Francisco State College. Annual opera production. Creative Arts Building Main Auditorium. Arthur Benjamin's "Tale of Two Cities", April 2-3, 9-10.

Opus One, 738 Montgomery St. Weekly chamber-music concerts, sometimes featuring old instruments.

San Francisco Boys Chorus. Conductor: Madi Bacon. Participates in San Francisco Opera performance and gives concert programs.

Music and Arts Institutes, 2622 Jackson. Director: Ross McKee. Occasional recitals.

San Francisco Municipal Chorus. Director: Hans Leschke. Occasional concerts and appearances with San Francisco Symphony.

Contemporary Dancers, 1725 Washington St. Director: J. Marks. Modern dance presentations and concerts.

Sigmund Stern Grove Midsummer Music Festival. Auspices: Recreation and Park Commission, San Francisco State College, and Stern Grove Music Festival Association. Director: Ferenc Molnar. Sunday programs of Symphony, opera, operetta, dance, etc. by resident groups. In 1959, "Tales of Hoffmann" was presented by members of Merola Memorial Training Program for young singers.

Pacific Musical Society. Sponsors young local artists in musical programs.

Recreation Symphony. Auspices: Recreation and Park Commission.

San Francisco Children's Opera. Directors: Heddy and Norbert Gingold. Performances by children for children of original operas.

Opera Ring, 123 S. Van Ness Ave. Regular performances of light operas, musicals and chamber opera.

The Opera Stage. Musical director: Evelyn Olivier. Stage director: Vincent Porcaro. Occasional performances of chamber opera.

Ballet Celeste, 1638 Market St. Occasional performances of ballet by children.

Bay Area Ballet, 2121 Market St. Occasional ballet performances.

SANTA BARBARA

By William Collier

Community Arts Music Association of Santa Barbara, 827 State St. President: Andrew H. Burnett. Secretary-manager: Mrs. John A. Berger. Granada Theatre, 1,671. Los Angeles Philharmonic concerts: Soloists: Claudio Arrau, Arturo Basile conducting, Nov. 18; Mstislav Rostropovich, Mr. Basile conducting, Dec. 1; Jorge Bolet, Alfred Wallenstein conducting, Jan. 12; Eugen Jochum conducting, Feb. 9; Henryk Szeryng, Georg Solti conducting, March 8. Cleveland Orchestra, May 10.

Lobero Theatre Foundation, 33 E. Canon Perdido St. President: Reginald Faletti. Manager: Mrs. Cammillo Fenzi. Lobero Theatre, 669. Netherlands String Quartet, Feb. 1; Trio di Bolzano, March 29.

Santa Barbara Civic Opera Association, 1521 Dover Rd. President: William B. Collier, 3rd. Lobero Theatre, 669. Kenneth Spencer, Feb. 6.

Music Society of Santa Barbara, P. O. Box 211. President: Mrs. Mildred Couper. Lobero Theatre, 669. Albert Gillis, Oct. 27; Vegh Quartet, Nov. 16; Santa Barbara composers' concert, Jan. 24; University Symphony, Erno Daniel, conductor, April 27.

Music Academy of the West, 1070 The Fairway, Musical director: Maurice Abravanel. Honorary President and director of vocal department: Lotte Lehmann. President: R. J. Irvin. Lobero Theatre, 669. Nadine Conner, July 14; chamber music by faculty members, July 21; Academy Symphony, Maurice Abravanel, conductor, July 28, Aug. 4, 18, 22, 23, 25. Feature for 1960 Summer Festival: Lotte Lehmann's production of "Arabella".

Santa Barbara Civic Music Association, Fox Arlington Theatre, 1,776. President: Monroe Langlo. Ballet of Finland, Nov. 23; Blanche Thebom, Dec. 10; Amparo Iturbi and Sinfonietta, Jan. 26; Seymour Lipkin, April 12.

Santa Barbara Orchestra. Conductor: Ernest Gold. Associate conductor and concertmaster: Stefan Krayk. Lobero Theatre, 669. Four pairs of concerts for school children in afternoon and general public in evening: Nov. 24, Jan. 27, March 22, May 24.

BERKELEY

By Helen Clarke Love

University of California. Chairman, Department of Music: David Boyden. Secretary, Committee for Arts and Lectures: Betty Connors. 2620 Bancroft Way. Alfred Hertz Memorial Hall of Music, 714; Wheeler Auditorium, 934; Dwinelle Hall, 487; Greek Theatre, 6,092; Men's Gymnasium 7,500. University Orchestra, Conductor: Sydney Griller. University Chorus, Conductor: Edward Lawton. University Glee Club and Treble Cleff, Conductor: Robert Commanday. University Concert Band and Chamber Band, Conductor James Berdahl.

General Concert Series. Verdi's "Aïda", presented by the Committee for Arts and Lectures and the Hearst Foundation, Hearst Greek Theatre, Oct. 11; Claudio Arrau, Nov. 15; Mstislav Rostropovich, Dec. 13; Anna Russell, March 6; Elisabeth Schwarzkopf, March 20.

Twentieth Century Music Series. Robert Gross, violinist, Oct. 4; Glenn Gould, Oct. 25; Jennie Tourel, Nov. 22; Amadeus Quartet, March 7; Bernhard Abramowitsch, pianist, April 3.

Individual Concerts: Griller Quartet, quartet-in-residence, with William Primrose, Sept. 24, and with Jerome Rosen, clarinet, Feb. 25; May 5; May 12. Julian Bream, Nov. 2; New York Pro Musica, Jan. 8; Samuel Lipman, pianist, Feb. 7; Ralph Kirkpatrick, Feb. 11; Karl Richter, organist, March 3.

Concerts and Operas. Director of the Opera Workshop; Jan Popper. Cimarosa's "The Secret Marriage", Oct. 29, 30, 31 and Nov. 1; Benjamin Britten's "The Turn of the Screw", Dec. 11, 12, 14; Opera Highlights, Jan. 9, 10. University Repertory Chorus and soloists with University Orchestra, Lawrence Moe, Conductor, Nov. 8; Ernest Bloch Memorial Concerts, with Griller Quartet, Nov. 18, 19; University Symphony, Sydney Griller, Conductor, Dec. 17, 18; University Chamber Band, James Berdahl, conductor, Jan. 7.

Summer Program of Music and Dance. Adolf Baller, pianist, Gabor Bejto, cellist, June 24; Mr. Baller, Sanford Schonbach, violist, Philip Fath, clarinettist, July 1; May O'Donnell and Dance Company, July 10; ProArte Quartet, in four programs devoted to music of Schubert, Webern and Beethoven, July 15, 19, 22 26. Ruth Beckford and Company in program of primitive dance, Aug. 13, 14. Natasha Litvin, pianist, July 6; Vernon De Tar, organist, July 17. John Hamilton, harpsichordist, Chistopher Schmidt, violinist, Robert Phillips, violist, Joseph Kerman, harpsichordist, Aug. 26; Leslie P. Spelman, organist, Sept. 9.

MUSIC ACADEMY OF THE WEST

1070 FAIRWAY ROAD, SANTA BARBARA, CALIFORNIA

Maurice Abravanel, Music Director

Madame Lotte Lehmann, *Honorary President*

Gregor Piatigorsky, *Musical Advisor*



Darius Milhaud, *Honorary Music Director*

Richard Lert, *Honorary Music Director*

FOURTEENTH ANNUAL SUMMER SESSION, July-August, 1960

Advanced training on the professional level

Faculty

Vocal Department
Lotte Lehmann, Director
Lotfallah, Mansouri, Assistant to Madame Lehmann, Television Opera
Armand Tokatyan, Vocal Technique (Leave of Absence)
William Eddy, Vocal Technique
Gwendolyn Koldofsky, Lieder Coach Accompanist
Irving Beckman, Opera Coach
Fritz Lehmann, Special Concert Preparation

Dramatic Expression
Madame Lotte Lehmann
Carl Zytowski, Dramatic Coaching

String Instruments
Sascha Jacobsen, Violin
William Hymanson, Violin
Sally Peck, Viola
Gabor Rejto, Violoncello
Peter Mercurio, Double Bass

Chamber Music Ensemble
Gabor Rejto, Director
Emanuel Bay, Piano Chamber Music

Harp
Joel Andrews

Academy Symphony Orchestra Orchestra Training
Maurice Abravanel
Jascha Veissi, Assistant

Piano
Gyorgy Sandor
Emanuel Bay

Woodwind Instruments
Simon Kovar, Bassoon Wind Ensemble
Roger Stevens, Flute
Mitchell Lurie, Clarinet
Clayton Wilson, Oboe

Brass Instruments
Davis Shuman, Trombone Brass Choir
Vladimir Drucker, Trumpet
Fred Fox, French Horn

Percussion
Robert Lentz

Composition-Harmony-Theory
Donald Pond

WINTER SESSION (Vocal Only)
Madame Lotte Lehmann, Director

Catalog Upon Request

Concert by University Organist. Lawrence Moe, Oct 4, Nov. 12, Feb. 14, March 17, April 21.

Second Annual Folk Music Festival. Alan Lomax, Jesse Fuller, Jimmy Driftwood, June 25; Merritt Herring, Fuller, Sam Hinton, June 27; Lomax, Driftwood, Pete Seeger, June 28. Special Children's Concerts, Seeger and Hinton, June 27.

University Chamber Orchestra. Conductors; Sydney Griller, Edward Lawton. Oct. 8, 9, 22, 23.

University Summer Chorus and Orchestra. Conductor: Lawrence Moe. July 23.

Berkeley Concert Association, 2655 Virginia Street. President: L. M. Piccirillo. Community Theatre, 3,600. Philippe Entremont, Oct. 22, 23; Roberto Iglesias Ballet Espanol, Nov. 9, 10; Boston Opera Company, Feb. 4, 5; Bach Aria Group, Feb. 24, 25; Cosmopolitan Opera Company, in "Hansel and Gretel", with Anna Russell, April 4, 5; Cleveland Orchestra, May 12, 13.

Youth Concerts. Auspices: Berkeley Albany Council of Parent Teacher Associations and Berkeley Public Schools. Community Theatre, 3,600. Conductor: Jan Popper. Three Concerts by San Francisco Symphony.

Evening School Opera Theatre. Auspices: Berkeley Public Schools. Opera conductor: Marsden Argall. Orchestra conductor: John Lewis. Little Theater, 650. "Pirates of Penzance", Dec. 11, 12; other operas and concerts to be announced.

Pacific Theatre Foundation Festival. Director: Elizabeth Berryhill. Little Theatre, 628. "Lost in the Stars", July 31, Aug, 1 through to Sept. 5.

Community Theatre, 3,600. Auspices: Moss and Hayman. Inbal Dance Theater of Israel, Oct. 21; Ballet Russe de Monte Carlo, Feb. 2.

Auspices: Jack Present. Errol Garner, Nov. 3.

Auspices: Mary Ann Pollar. Josh White and Martha Schlamme, Dec. 4.

Little Theatre, 628. Auspices: Spencer Barefoot. Richard Dyer-Bennett.

Auspices: Children's Community Center. Anahid and Maro Ajemian, Aug. 12.

Junior Bach Festival Association, Box 590. President: Martinius Van Waynen. Musical Director: William Duncan Allen. Little Theatre, 628. Alfred Hertz Memorial Hall of Music, 714. April 29, 30, May 1.

Childrens Concerts for Saturday Afternoons. Auspices: Jewish Community Center. Live Oak Park Little Theatre. California String Quartet. Four dates.

Company of the Golden Hind, Playbox, 1505 San Pablo Ave. Director. Rachmael Ben Avram. "Wonderful Town", June 19, week-ends through Nov. 12; "The Boy Friend", two-week run, November; "House of Flowers", opening February; spring opera to be announced.

Berkeley Young Peoples Symphony. Conductor: Jessica Marcelli. Secretary: Mrs. William Page Douglas, 22 Poppy Lane. Community Theatre, 3,600, Oakland Auditorium Theatre, 2,200.

Amphion Concert Foundation. Little Theatre, 628. Secretary: Mrs. Donald Gray. Lloyd Gowan, flutist, Jan. 28; John Graham, violinist, March 3; Roy Bogas, pianist, March 29; Leona Gordon, soprano, May 3.

OAKLAND

By Clifford Gessler

The Oakland Symphony has a new conductor, Gerhard Samuel, former assistant conductor of the Minneapolis Symphony, and a new manager, Kurt Salomon. Its season has been expanded to eight subscription concerts.

Oakland Symphony, 1706 Broadway. Auspices: Oakland Symphony Orchestra Association. Conductor: Gerhard Samuel. President: H. R. Lange. Manager: Kurt Salomon. Oakland Auditorium Theatre, 2,000. Eight subscription concerts. Soloists: Eva Knardahl, Nov. 11; Oakland Symphony Chorus, with soloists, Dec. 8; Eva Heinitz, Feb. 9; Franco Ferrari, March 8; soloists to be announced April 12; Oakland Symphony Chorus, soloists to be announced, May 17. Special concert, with Bonnie Hampton, cellist, March 22. Young people's concerts.

Oakland Symphony Chorus, 1706 Broadway. Director: Byron Graber. Dates other than Oakland Symphony appearances to be announced.

Oakland Gala Concert Series, 540 Mira Vista Ave. (Auxiliary of Mayor's Cultural Committee). Chairman: Mrs. Norman Chester Mather. Oakland Auditorium Theatre, 2,000. San Francisco Ballet, Nov. 20; Leontyne Price, Feb. 28; Boston Opera Company, Feb. 6; fourth event to be announced.

Oakland Civic Music Association, P.O. Box 303. President: Mrs. Donald A. Pearce. Oakland Auditorium Theatre. 2,000. The Obernkirchen Children's Choir; Oct. 29; National Ballet of Finland, Nov. 18; Gabriel Banat, Dec. 4; National Artists Symphonette, Jan. 25; Jean Madeira, Feb. 15; Brian Sullivan, March 17; Jacob Lateiner, March 26.

Mills College, Seminary Ave. and MacArthur Blvd. Mills Concert Hall, 560. Events to be announced.

Unruh Philharmonic Chorus, 478 Santa Clara Ave. Conductor: David Unruh. President: George F. Anderson. Manager: Mrs. David P. Unruh. Oakland Auditorium Theatre, 2,000. Christmas concert, Dec. 6; other dates and soloists to be announced.

Oakland Orpheus (male chorus), 358 San Carlos Ave., Piedmont. Conductor: Harry O. Spenser. President: James F. Fisher. Oakland Auditorium Theatre, 2,000. Christmas and spring concerts, concert in Santa Rosa. Annual award of vocal scholarships to high school students participating in competitive auditions.

Wednesday Morning Choral Club, 2129 Emerson St. President: Mrs. Percy M. Golden. Director: Edgar A. Thorpe. Concerts to be announced.

California Civic Music and Arts Foundation, 2504 Pacific Ave., San Francisco 15. Director: William E. King. Oakland Auditorium Theatre, 2,000. Feb. 21: Jose Greco Spanish Dancers (in addition to nine or more events in San Francisco).

Mary Ann Pollar Presents, 5389 Racine St. Folk music. Garfield Junior High School Auditorium, Berkeley, 1,000, and Berkeley Little Theatre, 600. Sonny Terry and Brownie McGhee, Nov. 7; other events.

San Leandro Symphony, 437 Bancroft Ave., San Leandro. Auspices: San Leandro Symphony Association. President: John Munger. Musical director: George Miller. Associate conductor: Jan de Jong. Bancroft Junior High School auditorium, 1,100. Four subscription concerts, possibly a fifth. Soloists: Roslyn Frantz, pianist, Nov. 1; others to be announced.

Richmond Symphony, Richmond Art Center, Civic Center, Richmond. President: Joseph Dudziak. Conductor: Lee Cardo. Richmond Memorial Auditorium, 3,700. Pops concert with Marie St. Gaudens-Fiatarone, pianist, Nov. 14; joint concert with Richmond Ballet, Feb. 27; two chamber-music concerts; soloists to be announced.

Richmond Ballet Company, Richmond Art Center, Civic Center, Richmond. Director: Eileen O'Brien Kehoe. Richmond Memorial Auditorium, 3,700.

Victoria Chamber Orchestra, 511 Bancroft Ave., San Leandro. Director: Haakon Anderson. President: Dr. Victor Varrial. Bancroft Junior High School auditorium, 1,100; Masonic Temple at Decoto. Four to five concerts.

San Leandro Opera Workshop, 302 Estudillo Ave., San Leandro. Director: Mrs. Anne Creese. Jefferson school auditorium, 500. Usually two performances, opera and light opera annually.

Music at the Vineyards, P.O. Box 97, Saratoga. Auspices: Paul Masson Vineyards. Director: Ferenc Molnar. Paul Masson Mountain Vineyard (outdoor seating, approximately 500). Usually three summer concerts: dates and personnel to be announced.

Central Conta Costa Youth Concerts. P.O. Box 83, Walnut Creek. President: Mrs. Charles F. B. Price, Jr. Las Lomas High School auditorium, 1,000. San Francisco Symphony, Jan. 17; Alec Templeton, Feb. 7; the Laubins, American Indian music and dance, March 6; Roger Wagner Chorale, April 3.

Community Concert Associations:

Acalanes, 2019 Magnolia Way, Walnut Creek. President: Philip Bancroft, Jr. Las Lomas High School auditorium, 1,000. Archer and Gile, Oct. 30, Richard Cass, Feb. 19; Jan Peerce, March 19.

San Leandro, 721 Oakes Blvd. President: Fred Riedel. John Muir High School auditorium. Ralph Hunter Dramatic Chorus, Nov. 20; Eric Friedmann, Jan. 16; Leontyne Price, Feb. 6.

Martinez. Martinez Junior High School. New York Concert Trio, Nov. 4; Tucson Boys Chorus; Jan. 30; Crossman and Stenberg, March 15.

Livermore-Pleasanton. Livermore High School and Amador High School. Paul Draper Dance Company, Nov. 13; James Milligan, Dec. 5; Richard Cass, Feb. 20; Temianka Little Symphony, March 6.

Petaluma. Paul Draper Dance Company, Nov. 18; Thomas L. Thomas, Jan. 21; Eden and Tamir, Feb. 15; Trio di Bolzano, March 28.

Hayward. Hayward High School. Nov. 28, Michael Rabin, Nov. 28; Joerg Demus, Jan. 23; Andre Eglevsky Petit Ballet, March 3; Theatre Men, May 7.

LONG BEACH

By Alice S. Durham

Los Angeles Philharmonic, 279 Nieto Ave. Sponsor: Woman's Committee for the Southern California Symphony Association. President: Mr. William E. Webb. Concert chairman: Mrs. William A. Nesbitt. Concert Hall, 1,330. Four subscription concerts. Guest conductors and soloists: Arturo Basile, Nov. 22; Alfred Wallenstein, with Jorge Bolet, Jan. 17; Eugen Jochum, with Zino Francescatti, Feb. 7; Georg Solti, with Janos Starker, March 20.

Long Beach Symphony, 5336 Appian Way. Conductor: Lauris Jones. President: Mrs. Edward N. Killingsworth. City College Auditorium, 1,200. Five subscription concerts. Soloists: John Browning, Nov. 8; Marilyn Horne, Dec. 18; Young Artist Winners, March 6; Stanley Plummer, May 15. Special benefit concert, sponsored by Woman's Symphony Guild, with Amparo Iturbi, soloist, in Casa de Rancho Los Cerritos, Sept. 26.

Civic Music Association, 1550 Armando Drive. President: Wallace C. Leininger. Wilson Auditorium, 1,726. Roberto Iglesias Ballet Espanol, Nov. 14; Gabriel Banat, Dec. 7; Stanley Babin, Feb. 26; Roger Wagner Chorus, March 31.

Long Beach City College, 4901 E. Carson St. Supervisor of Music: Royal Stanton. City College Auditorium, 1,200. "Evenings at Eight": Vincent Price, Oct. 3; The Hi Lo's, Oct. 30; Yehudi and Hephzibah Menuhin, Nov. 17; George Shearing Quintet, March 11; Richard Armour, March 26; Schola Cantorum with Marais and Miranda, June 3.

City College Schola Cantorum, "Chorale for Chrismas", Dec. 19; Bach's Mass in B minor, Feb. 20; Madrigal Singers, March 25; Brahms's "Requiem", April 10; College Choir, Seventh Spring Tour into Northern California.

Long Beach Civic Chorus. Director: Rolla Alford. "Messiah", with Long Beach Symphony; Concert Hall, 1300. Other events.

Museum of Art, 2300 E. Ocean Blvd. Art Director: Jerome Donson. Co-ordinators: Frank Allen Hubbell and M. A. Local 353. Concerts on Friday evenings, Oct. 2 through May 20, with artists from Los Angeles County area.

Youth Symphony. Auspices: Board of Education and Long Beach Symphony Association. Conductor: Lauris Jones. Commentator: Alice Gallup. Two morning concerts at each of the three high schools.

"Programs for Children". Co-sponsors: Junior League and Children's Theatre. General Chairman: Mrs. Norman Meager. City College Auditorium, 1,200. Five subscription events. Long Beach Municipal Band Concert, Oct. 10; "Steadfast Tin Soldier", Oct. 24; "Wizard of Oz", Nov. 21; "Barber of Seville", Jan. 23; "The Elves and the Shoemaker", Feb. 13. Double showing of each event.

Civic Light Opera Association. 68-64th Place. President: Ronald Fipps. Ticket Chairman: Lucille Pendergast. Concert Hall, 1,330. "Brigadoon", Oct. 29-Nov. 1. Other events.

PASADENA

By Albert Goldberg

Elmer Wilson Concert Course, 300 Pasadena Civic Auditorium, 3,000. John Browning, Nov. 13; Bach Aria Group, March 1; Fred Waring's Pennsylvanians, Jan. 7; Ballet Russe de Monte Carlo, Feb. 18; Marian Anderson, March 22; Jussi Bjoerling, April 5; Cleveland Orchestra, May 6.

Coleman Chamber Concerts. Auspices: Coleman Chamber Music Association, 46 N. Los Robles Ave., Manager: Harlow Mills. Pasadena Community Playhouse. Los Angeles String Society, Gabor Rejto, cellist, Oct. 18; Vegh Quartet, Nov. 15; Netherlands Quartet, Jan. 31; Quartetto di Roma, Feb. 7; Amadeus Quartet, March 6; Rosalyn Tureck, March 25; audition winners, April 3; Nan Merriman, May 1.

Los Angeles Philharmonic. Auspices: Southern California Symphony Association. Local manager: Elmer Wilson. Pasadena Civic Auditorium, 3,000. Conductors and soloists: Bruno Walter, Nov. 15; Alfred Wallenstein, Jorge Bolet, Jan. 13; Igor Markevitch, Jan. 27; Georg Solti, Leonard Pennario, Feb. 24; Mr. Solti, Nathan Milstein, March 30; Mr. Solti, Leopold Simoneau, April 20.

Pasadena Symphony and Chorus. Auspices: Pasadena Symphony Asso-

ciation, 81 S. Los Robles Ave. President: Horace N. Gilbert. Conductor: Richard Lert. Olegna Fuschi, pianist, Oct. 24; Handel's "Messiah", Dec. 13; Feb. 14; March 12; April 24; Brahms Requiem, May 21; Youth concert, Nov. 22; Britten's "Noah's Flood", March 5.

SAN DIEGO

By Constance Herreshoff

San Diego Symphony. Conductor: Earl Bernard Murray. Five winter concerts, Russ Auditorium. Summer series, Balboa Park Bowl. Soloists: Jerome Hines, Nov. 15; Joerg Demus, Jan. 26; Isaac Stern, with Arthur Lipkin, guest conductor, Feb. 21. Orchestral concert, March 22; Cleveland Orchestra, May 8. Three concerts for children and two Youth Concerts during the winter season.

Los Angeles Philharmonic. Russ Auditorium. Arturo Basile conducting, Dec. 5; Jorge Bolet, with Alfred Wallenstein conducting, Jan. 10; Zino Francescatti, with Eugen Jochum conducting, Feb. 6; Henryk Szeryng, with Georg Solti conducting, March 10.

San Francisco Opera Company. Auspices: San Diego Opera Guild. Fox Theatre. "Carmen", Oct. 29; "L'Amore dei Tre Re", Nov. 2; "Otello", Nov. 5.

Mary Bran. Russ Auditorium. Boston Opera Company, Feb. 12; Andres Segovia, Feb. 23; Jose Greco Spanisb Dancers, Feb. 28.

Civic Music Association. Russ Auditorium. Vegh Quartet, Nov. 14; Ballet of Finland, Nov. 29; Benno Moiseiwitsch, Feb. 17; Victoria de los Angeles, Feb. 28; Nathan Milstein, March 24.

Coronado Community Concert Association. Hotel del Coronado. Theresa Greene-Coleman, Oct. 7; New York Concert Trio, Nov. 23; Andre Eglevsky Petit Ballet, Feb. 6; Richard Cass, March 5.

Grossmont Community Concert Association. Grossmont High School. Eugene List and Carroll Glenn, Nov. 21; Temianka Little Symphony, Feb. 29; Dorothy Warenskjold, March 19; Donald Gramm, April 5.

Musical Arts Society. Musical director: Nicolai Sokoloff. Five concerts next summer in La Jolla Art Center Auditorium.

Bach Chorus of San Diego County. Musical director: Harold W. Baltz. First Presbyterian Church. Major works by Bach and Handel presented with chamber orchestra and organ.

Star-Light Opera Company. Producer: William L. Dean. Five musicals next summer in Balboa Park Bowl.

SAN JOSE

By Sonja Delevoryas

San Jose Concert Series. Auspices: San Jose Music and Arts Foundation. Manager: Wendell Watkins. Civic Auditorium, 3,246. Roberto Iglesias Ballet Espanol, Nov. 12; Roger Williams, Dec. 5; Anton Kuerti, Jan. 19; Ballet Russe de Monte Carlo, Feb. 1; Leontyne Price, Feb. 8; New York Opera Festival Company, March 10.

San Jose Symphony. Conductor: Sandor Salgo. President: Chester Mason, 1309 Glen Eyrie. Civic Auditorium, 3,246. Soloists: Carlo Busotti, Nov. 20; Eleanor Bailey, soprano, auditions winner, Feb. 12; Youth Concert with Anne Adams, harpist, March 25; Verdi "Requiem", with San Jose State College A Cappella Choir, May 6.

Santa Clara Philharmonic. 1442 Franklin St., Santa Clara, Calif. Conductor: Edward Azhderian. General Manager: Mrs. Vernon Jones. Soloists: Ruggiero Ricci, Nov. 13; Elena Hitchcock, pianist, Jan. 15; Françoise Vetter, cellist, Feb. 19; Ante Soljanich, tenor, April 8.

Community Concert Association. President: Mrs. Howard Oltz, 60 Fillmore Ave., Los Gatos, Calif. Paul Draper, Nov. 19; Leonard Rose, Feb. 5; Temianka Little Symphony, March 8; Brian Sullivan, March 27.

San Jose Light Opera. President: Sal Millan, c/o Chamber of Commerce, Civic Auditorium. "Finian's Rainbow", March 4-19.

Villa Montalvo, Saratoga, Calif. Concerts, recitals, lectures, opera, plays year around. Annual summer festival.

San Jose Municipal Chorus. Conductor: LeRoy V. Brant, 1166 Martin. Scottish Rite Auditorium, 1,000. "Messiah", Dec. 7; program of Sibelius' choral works, May 2.

STOCKTON

The Stockton Symphony Orchestra was reorganized for its 33rd season under the sponsorship of the new Stockton Symphony Association.

Stockton Symphony. Conductor: Fritz Berens. Association president: Dr. Robert M. Adams, 982 Oxford Way. Stockton Junior High School Auditorium, 2,000. Raymond Manton, Dec. 11; Karl Ulrich Schnabel, Jan. 29; all-Russian orchestra program, March 11; Young People's Concert, March 20; Edward Shadbolt, April 22; symphony-ballet program, May 20.

Friends of Chamber Music. President: Alfred C. Rageth, 30 W. Harding Way. Pacific Auditorium, 1,500. Jean-Pierre Rampal and Robert Veyron-Lacroix, Nov. 8; Capella di Musica, Feb. 7; Alma Trio, Feb. 28; Trio di Bolzano, March 27; Fine Arts Quartet, April 25.

Stockton Chorale, in conjunction with choruses of Stockton College and College of the Pacific. Conductor: Arthur J. Holton. "Messiah", Dec. 6; Verdi's "Te Deum" and Gabriel's "Jubilate Deo", with the San Francisco Symphony under the direction of Enrique Jorda, May 22. Stockton Civic Auditorium, 3,500.

Community Concert Association. President: Dr. Henry Rixford, 5412 E. Shippee Lane. Pierre Fournier, Nov. 29; Joerg Demus, Jan. 23; Festival Company of Norway, Feb. 25; Roger Wagner Chorale, March 25; Eileen Farrell, April 5.

College of the Pacific Opera Workshop. Conductor: Lucas Underwood. "Faust", Jan. 15, 16, 22, 23; "La Traviata", in conjunction with Stockton College Drama Department, Feb. 26, 27.

FRESNO

By Lloyd H. Haldeman

New musical director for the sixth season of the Fresno Philharmonic is Paul Vermel, who assumes the post vacated by the Philharmonic's founder and first conductor, Haig Yaghjian The Philharmonic has expanded its subscription concerts from four to six and is planning concerts in neighboring cities.

Fresno Philharmonic, 741 E. Belmont Ave. Auspices: Fresno Philharmonic Association. Musical director: Paul Vermel. Assistant conductor: Arthur Bryon. President: Charles W. Bonner. Manager: Lloyd H. Halderman. Six subscription concerts, two preview concerts, two tour concerts, three youth concerts, one Pop concert. Roosevelt Auditorium, 2,151. Soloists: Stephen Elliott, pianist, Jan. 28; Isaac Stern, Feb. 24-25; Young Artist Award Winners, March 23-24.

Philharmonic Chamber Series. Coordinater: Donald O'Brien. Dec. 10, Feb. 11, March 10, May 5.

Fresno Junior Philharmonic. Musical director: Paul Vermel. Three appearances.

Women's Symphony League. President: Mrs. L. J. Snyder. Six previews of Philharmonic concerts. Roberto Iglesias Ballet Espanol, Nov. 13.

Fresno Community Chorus. Conductor: Arthur Berdahl. President: John R. Donaldson.

Fresno Musical Club. President: Mrs. Charles C. Robinson. Stanley Warner Theatre, 2,181. Jorge Bolet, Oct. 22; Jerome Hines, Nov. 16; Janos Starker, Jan. 14; Boston Opera Company, Feb. 8; Eileen Farrell, April 7; Cleveland Orchestra, with Leon Fleisher, May 11.

SACRAMENTO

Sacramento Philharmonic, 906 21st St. Conductor: Fritz Berens. Manager: Allen B. Hart. President: Thomas K. Vasy.

Community Concert Association, 610 22nd St. President: Arthur F. Turner. Memorial Auditorium, 4,444. Obernkirchen Children's Choir, Oct. 28; Jorge Bolet, Dec. 16; Richard Tucker, Jan. 5; Boston Opera Company, Feb. 2; Robert Joffrey Theatre Ballet, March 18; Cleveland Orchestra, with Leon Fleisher, May 15.

Crocker Art Gallery Concert Series, 216 O St. Chairman: Mrs. Kenneth Byers, 4843 F St. George Kroenlein, Sept. 20; Charles Adams, Oct. 18; Meg Broughton, Nov. 15; Woodwind Ensemble, Dec. 13; Janis Martin, Jan. 17; Concert Choir, Feb. 21; Jean Hargrove, March 20; Barbara Lull Rahm and Don Jones, April 24.

COLORADO

DENVER

By Emmy Brady Rogers

The Denver Symphony's UNESCO Concert had seven conductors appearing together in one program. A special concert by the Symphony and the United States Air Academy Cadet Chorale is offering Honegger's "King David".

Denver Symphony, 310 Cochran Bldg. Auspices: Denver Symphony Society. Conductor: Saul Caston. President: William E. Sweet, Jr. Manager: Helen Black City Auditorium, 2,381. Fifteen subscription concerts. four Contemporary Concerts, 20 radio broadcasts, four telecasts, three regional tours, three City Concerts, one Special Concert, annual concert at Federal Correctional Institute, 18 Youth Concerts. Subscription series soloists: Malcolm Frager, Oct. 20; Glenn Gould, Oct. 27; Richard Tucker, Nov. 3; Mstislav Rostropovich, Nov. 17; Leon Fleisher, Nov. 24; Martial Singher, Dec. 1; Paganini Quartet, Dec. 15; Toshiya Eto, Jan. 5; Harold Wippler, Jan. 12; Leontyne Price, Henry Everett Sachs conducting, Jan. 26; John Browning, Feb. 2; Michael Rabin, Feb. 9; Marina Svetlova, Feb. 23; Cesare Valletti, March 8; Mischa Elman, March 15. Denver Symphony's Red Rocks Music Festival Series, Red Rocks Theatre, 8,000, July and August.

Witherspoon-Grimes Enterprises, 519 17th St. President: Mrs. Herbert Witherspoon. City Auditorium, 2,381. New York Opera Festival Company in "Madama Butterfly", Oct. 17, and "Rigoletto", Oct. 18; Roberto Iglesias Ballet Espanol, Oct. 31, Nov. 1; Erroll Garner, Nov. 15.

Denver Lyric Theatre, 1600 Logan St. Artistic director: John Newfield. Musical director: Rudolph Fetsch. International House Auditorium, 250. Rossini's "Marriage Market" and Menotti's "Old Maid and the Thief", Dec. 2-7; Donizetti's "Don Pasquale", Feb. 17-22; Milhaud's "Le Pauvre Matelot" and Puccini's "Gianni Schicchi", April 6-11; Milloecker's "An American in Boston", May 18-23.

Denver Chamber Music Society, 310 Cochran Bldg. Auspices: Denver Symphony Guild. Director: Harold Wippler. Chairman: Helen Burns. Phipps Auditorium, 970. Denver Symphony String Quartet, other members of Denver Symphony and guest artists in chamber-music concerts.

Friends of Chamber Music. President: Dr. Leon H. Sherman. Phipps Auditorium, 970. Vegh Quartet, Nov. 4; Juilliard Quartet, Jan. 20; Netherlands Quartet, Feb. 10; Hollywood Quartet, April 7.

Musician's Society of Denver, 1445 Cleveland Place. President: Sophia Edmondson. Monthly programs. William McCauley, Nov. 9; Three Choirs Christmas Festival, David Glissman, director, Dec. 14; Florence Hicks, Jan. 4; American Composers, Wendel Diebel, Emmy Brady Rogers, David Pew, Feb. 8; Marcia Bailey, March 14; Peter Klaisle, April 11; Lucienne Schwartz, May 9.

Lamont School of Music, University of Denver, University Park. Director: Roger D. Fee. University Choir, Roger Fee, conductor; University Orchestra, Fred Hoeppner, conductor; University Band, Ralph Strouf, conductor; Madrigal Singers,

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Business Men's Symphony. Conductor: Antonia Brico. President: Mrs. Theodore Ward. Phipps Auditorium, 970. Bertram Naster, Nov. 20; Jan. 22; Empire String Quartet, March 18; "Petrouchka", May 19, 20.

Society of Colorado Composers, 1025 Vaughn. President: Phillip Kamins. Monthly programs of members' original compositions. Sponsors contest for Colorado residents for a piano solo.

Lynn Singers, 2890 Joyce St., Golden, Colo. Conductor: George Lynn. Regional tours in sacred concerts featuring Bach's B minor Mass. Denver premiere of Lynn's Sacred Symphony, concert date to be announced.

COLORADO SPRINGS

By Max Lanner

Colorado Springs Symphony. Auspices: Colorado Springs Symphony Association. Conductor: Walter Eisenberg. President: Austin Hoyt, 1712 N. Tejon. High School Auditorium, 1,450. Six subscription concerts. Soloists: Roberto Iglesias Ballet Espanol, Nov. 2; Ruth Slenczynska, Nov. 19; Isaac Stern, Jan. 21; Licia Albanese, March 10; Verdi's "Requiem", with Frances Yeend, Mildred Miller, Charles O'Neil, A. D. Patterson, and Colorado College-Air Force Academy-Community Chorus, April 12. Special feature: "Nutcracker" Ballet, with Colorado College Dance Theatre under the direction of Norman and Dorothea Cornick, Dec. 3 and 4.

Colorado College Music Department. Chairman: Max Lanner. Winter concert series, Perkin Hall, 400; seven monthly concerts, November through May, by faculty and community artists. Summer concert series, Colorado Springs Fine Arts Center, 450. Seven festival concerts on consecutive Wednesday evenings, from June 29 through Aug. 10; Max Lanner, director and pianist; Walter Eisenberg, orchestral conductor; Howard Smith, choral conductor; Giorgio Ciompi, violinist; Paul Doktor, violist; George Bekefi, cellist; Hanya Holm and her dance staff.

Colorado Springs Opera Association. President: Mrs. Henry Booth, 309 E. San Miguel. Production director: Edalyn Bledsoe Burger, 614 Comanche Drive. Musical director: J. Julius Baird, 222 E. San Rafael. Colorado Springs Fine Arts Center, 450. Operas in English.

Taylor Memorial Concerts. Musical director: J. Julius Baird. Ten monthly concerts, October through July. Grace Episcopal Church, 1,000. Oratorios, organ recitals, guest soloists.

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Giorgio Ciompi, *violin*
Paul Doktor, *viola*
George Bekefi, *cello*
Max Lanner, *piano*

ASTA String Conference, Aug. 4-10
Paul Rolland, Director

WRITE: Director of Summer Session
Colorado College, Dept. P
Colorado Springs, Colorado

PUEBLO

By Rodney Townley

Pueblo College. President: Marvin C. Knudson; Director of Music Department: Rodney Townley. College Auditoriums. Wind Ensemble concerts. Choir concerts. Empire College Choral Festival, May 2. Faculty recitals. Faculty chamber-music recital. Student recitals. Piano Ensemble recitals. Wind and Percussion Clinics; Nov. 14 and May 7.

Pueblo Chamber Orchestra. Auspices: Pueblo College. Conductor: Rodney Townley. College Auditoriums. Three concerts.

Pueblo Community Chorus. Auspices: Pueblo College. Conductor: William Biedler. "Messiah", Dec. 13 and 14; "Requiem" of Brahms, May 8.

Pueblo Community Band. Auspices: Pueblo College. Conductor: Ralph Levy. Fall, winter and spring concerts.

Pueblo College Opera Workshop. Auspices: Pueblo College. Pueblo College Auditoriums. Conductor: William Biedler. "The Telephone" and "The Medium", May 11.

Mayre Olin Series. Manager: Mayre Olin. Memorial Hall, 2,000. "Barber of Seville", Oct. 16; Don Cossack Chorus, Nov. 22; Ballet Russe de Monte Carlo, Jan. 14; Boston Opera Company, Jan. 16; Theatre Men, April 21.

Pueblo Philharmonic. Auspices: Pueblo Philharmonic Orchestra Association. Conductor: Adolph Otterstein. President: Robert Burch. Memorial Hall, 2,000. Three concerts.

CONNECTICUT

HARTFORD

By George W. Stowe

Hartford Symphony, 800 Main St. Auspices: Symphony Society of Greater Hartford. Conductor: Fritz Mahler. President: Charles A. Spoerl. Bushnell Memorial, 3,200. Eight subscription concerts; four young peoples' concerts. Soloists: Suzanne Danco, Nov. 11; Maria Luisa Faini, Jan. 13; Robert Riefling, Feb. 3; Lya de Barberiis, March 16; Symphony Chorale, April 6. "Messiah," Dec. 6 (special concert).

Connecticut Opera Association, 166 Capitol Ave. Executive director: Frank Pandolfi. President: Samuel N. Rosenstein. Bushnell Memorial, 3,200. "Manon Lescaut", Nov. 23; "Tosca", Jan. 31; "Barber of Seville", March 5; "Traviata", April 21. Guest artists: Antonietta Stella, Carlo Bergonzi, Mario Sereni, Renata Tebaldi, Francesco Valentino, Rudolf Petrak, Gianna D' Angelo, Igor Gorin, Cesare Valletti, Licia Albanese, John Alexander. Conductors: Anton Guadagno and Carlo Moresco.

Civic Music Association, 166 Capitol Ave. President: Joseph R. Proctor. Jerome Hines, Oct. 22; Mischa Elman, Nov. 12; Ferrante and Teicher, Dec. 1; Festival Company of Norway, Jan. 4; Chicago Opera Ballet, Feb. 8; Birgit Nilsson, Feb. 21.

Bushnell Symphony Series, 126 Capitol Ave. Bushnell Memorial, 3,200. Philadelphia Orchestra, Oct. 26; Cleveland Orchestra, Feb. 4; Lamoureux Orchestra, March 7; Boston Symphony, March 21; New York Philharmonic April 19.

Bushnell Chamber Music Course, 166 Capitol Ave. Colonial Room. Budapest Quartet, Nov. 30; Oberlin Quartet, Jan. 18; Amadeus Quartet, Feb. 22.

Hartt College of the University of Hartford, 187 Broad St. President: Moshe Paranov. Hartt Auditorium, 400. Series of ten faculty concerts, two operas, other attractions.

Hartford Conservatory of Music, 834 Asylum Ave. Director: Robert Brawley. Attractions to be announced.

Hartford String Orchestra, 57 Ridgewood Rd., East Hartford. Conductor: Harold Berkley. President: Mrs. Louis Frese. Two concerts.

NEW HAVEN

By Gordon E. Armstrong

Two world premieres this season by the New Haven Symphony complete the orchestra's first commissioning plan. Under a grant from the William Inglis Morse Trust for Music, the orchestra commissioned three new works, the first successfully premiered last season. This was "Fragments from the Song of Songs", by John La Montaine. The other works to receive first hearings are an orchestral piece by Alexei Haieff and Quincy Porter's Concerto for Harpsichord and Orchestra.

New Haven Symphony, 254 College St. Auspices: Yale University. Conductor: Frank Brieff. Manager: Harold Kendrick. Woolsey Hall, 2,695. Seven subscription concerts; three youth concerts (with repeat performances); 15 high-school concerts. Subscription series soloists: Leonard Pennario, Sept. 29; William Primrose, Oct. 27; Nathan Milstein, Nov. 24; Ralph Kirkpatrick, Jan. 19; Myra Hess, Feb. 17; Russell Sherman, March 15; Connecticut College Chorus and Yale Glee Club, in Verdi's "Requiem", April 19.

Woolsey Hall Concert Series, 101 Orange St. Auspices: Yale University. Manager: Daggett M. Lee. Woolsey Hall, 2,695. Yehudi and Hephzibah Menuhin, Oct. 20; Boston Symphony, Nov. 17; Lucerne Festival Strings, Dec. 1; Artur Rubinstein, Jan. 12; Robert Shaw Chorale and Orchestra, Feb. 1; Boston Symphony, March 22; Lamoureux Orchestra, April 8.

Yale University School of Music, 124 College St. Chamber Music Series. Sprague Memorial Hall, 726. Vegh Quartet, Oct. 12; Juilliard Quartet, Nov. 3; Netherlands Quartet, Jan. 5; Philadelphia Woodwind Quintet, Feb. 9; Berkshire Quartet, March 8.

Connecticut Experimental Theatre, 194 Orange St. Conductor and director: Francesco Riggio. Manager: Giorgio D'Andria. Shubert Theatre, 1,680. Productions to be announced.

Yale Glee Club, 165 Elm St. Director: Fenno Heath. Woolsey Hall, 2,695. Some 20 concert here and on tour, including joint appearances with other university groups. Christmas tour, Dec. 17 to 23.

University Glee Club, P.O. Box 402. Director: Fenno Heath. President: Charles E. H. Williams. Woolsey Hall, 2,695. Two concerts.

New Haven Chorale, P.O. Box 1653. Director: Robert Hickok. President: Mrs. Samuel Mills. Sprague Memorial Hall, 726. Two concerts.

Business and Professional Men's Orchestra, 1040 Chapel St. Conductor: Harry Berman. President: Isadore Chaplowe. Sprague Memorial Hall, 726. Joint appearances with Saulsbury Choir, Dec. 6, and Southern New England Telephone Choral Groups, Feb. 4. Annual concert. April 24.

Starlight Festival of Chamber Music, 39 Mt. Carmel Ave., Hamden. Director: Julius Scheir. Manager: Isabel Linderman. Courtyard of Saybrook College (Yale), 500. Four summer concerts.

BRIDGEPORT

Connecticut Symphony, 1483 Post Road, Fairfield, Conn. Conductor: Jonel Perlea. Shakespeare Festival Theatre, 1,500. Five concerts. Soloists: Nell Rankin, Nov. 1; Joan Brainerd, Dec. 6; Claudette Sorel, Jan. 10; American Trio, Feb. 14; Grant Johannesen, March 20. Four summer Pops concerts with guest soloists and conductors, Fairfield University Field, Fairfield, Conn. Series of three youth concerts, Klein Memorial Auditorium, Bridgeport, and Staples High School, Westport, conductor and commentator: John Pennington.

Community Concerts Association. President; Marie L. Jaeger. Klein Memorial Auditorium, 1,500. Richard Tucker, Sept. 28; New York Philharmonic, Dec. 8; Robert Joffrey Theatre Ballet, Feb. 3; Christian Ferras, March 1; Vronsky and Babin, April 12.

DELAWARE

WILMINGTON

By Lucie B. Hickman

Community Concert Association. President: Webster Schmidt. Salesianum Auditorium, 1,300. Detroit Symphony, Nov. 5; Robert and Gaby Casadesus, Dec. 14; Robert Joffrey Theatre Ballet, Feb. 5; Rosalind Elias, March 14.

Wilmington Society of the Fine Arts. Delaware Art Center, Park Drive and Woodlawn Ave. Chairman: Eleanor B. Edge. Three free concerts. American Society of Ancient Instruments, Pamela Cook, harpsichordist, soloist, Dec. 3; Joseph Schuster, Jan. 14; New York Brass Quintet, Feb. 17.

University of Delaware Artists Series, Newark, Del. Chairman: Edward H. Rosenberry. Mitchell Hall, 900. Claramae Turner, Oct. 8; Canadian Players, in "The Cherry Orchard", Nov. 6; Phoenix String Quartet, with Herbert Tichman, clarinetist, Dec. 1; Gina Bachauer, Feb. 27; Isaac Stern, March 21; New York Pro Musica, April 20.

University of Delaware, Newark, Del. Music Department. Mitchell Hall, 900. Choral Festival, Nov. 3; Contemporary Festival, with Delaware Symphonette, and Aaron Copland, March 30 & 31; Symphonic Band, with Mason Jones, horn soloist, April 27.

Wilmington Symphony, P. O. Box 1870. Musical director: Van Lier Lanning. Salesianum Auditorium,

1,300. Four concerts. Soloists: Ruggerio Ricci, Oct. 27; George Raibikoff, Jan. 31; Teresa Stratas, March 1; Ruth Slenczynska, April 6.

Brandywiners, Ltd., P. O. Box 1463. Production director: Jamie Jamieson. Musical director: Med Ballard. Longwood Gardens Open-Air Theatre near Kennett Square, Pa., 2,200. "The Desert Song", July 28, 29, 30, Aug. 4, 5, 6, 1960.

Du Pont Company Chorus. Du Pont Bldg. Conductor: Frank J. Clark. President: John F. Regan. Concerts in Wilmington and other centers.

Capella Club. Conductor: Frederick W. Wyatt. Salesianum Auditorium, 1,300. "Messiah", Dec. 13.

DISTRICT OF COLUMBIA

WASHINGTON

By Charles Crowder

The National Symphony Orchestra Association has announced the appointment of a new manager, Raymond Cohn. Mr. Cohn assumed this position at the beginning of the symphony's 29th season, after having been general manager of radio station WGMS-AM and FM, Washington's Good Music Station. He owns and operates radio station WFMZ-FM in Allentown, Pa.

Hobart A. Spalding was elected to the position of President of the Opera Society of Washington, Inc.

The Arlington Civic Symphony announced their affiliation with the Arlington County Recreation Department. The symphony, listing personnel from Arlington and Fairfax counties, Alexandria, District of Columbia, and United States service bands, presented its 100th free concert in the fall of 1959.

National Symphony, 1779 Massachusetts Ave., N.W. Auspices: National Symphony Orchestra Association. Conductor and music director: Howard Mitchell. President. Carson Gray Frailey. Manager: Raymond Cohn. Constitution Hall, 3,810; Lisner Auditorium, 1, 502; Ritchie Coliseum, 3,500; Capitol Theatre, 3,426. Thirty-four Tuesday and Wednesday evening concerts in Constitution Hall, same program both evenings; eight Thursday matinee concerts, five repeating preceding Tuesday-Wednesday pair, in Lisner Auditorium; 13 special concerts not on series, or tours; four concerts on Prince George series, at Ritchie Coliseum of the University of Maryland, College Park; 11 subscription children's concerts; 11 free children's concerts sponsored by local firms, associations and individuals; annual Music for Young America concerts during April and May, for visiting high school students, sponsored by Mrs. Herbert May; series of two Pop concerts in Constitution Hall; Southeastern tour, Oct. 30-Nov. 7; two Northern tours, Nov. 28-Dec. 7 and March 10-March 20; Southern tour, Jan. 28-Feb. 24.

Subscription series soloists: Yehudi Menuhin, Oct. 13-14 (and Lisner Auditorium, Oct. 15); New York City Ballet (in Capitol Theatre), Oct. 20-21, plus matinee Oct. 21; Gregor Piatigorsky, Oct. 27-28; Philippe Entremont, Nov. 10-11 (and at Veterans Memorial, Columbus, Ohio, Nov. 3; on Prince George series, Nov. 12; and at Duke University, Durham, N. C., Nov. 5); Philadelphia Orchestra, Nov. 17-18 (and Lisner Auditorium, Nov. 18) and Jan. 26-27; Boston Symphony, Dec. 17 and Feb. 18; Washington Combined Choirs, Robert Shaw, Dec. 22-23; Claudio Arrau, Jan. 5-6 (and Lisner Auditorium, Jan. 7); Werner Lywen, Lisner matinee series, Dec. 17 and regular series Jan. 12-13; Rosalyn Tureck, Jan. 19-20 (and Lisner Auditorium, Jan. 21); Elisabeth Schwarzkopf, Feb. 23-24; Grant Johannesen, Lisner Auditorium matinee series, March 3; Rudolf Serkin, March 8-9; Howard University Choir, Warner Lawson, director, March 22-23; Sir Thomas Beecham conducting, March 29-30; Glenn Gould, April 5-6 (and Lisner Auditorium, April 7).

Special concerts: White House, Oct. 9; Washington Redskins football game half-time concert, Oct. 11; Critic's Workshop Benefit, Oct. 16; Concert honoring visiting Russian composers, Dimitri Kabalevsky, conducting, Anthony Lee Ruskin, young American pianist.

Patrick Hayes Concerts, 1108 G St., N.W. Auspices: Patrick Hayes, in association with the Friday Morning Music Club. President and manager: Patrick Hayes. Constitution Hall, 3,810; Capitol Theatre, 3,426; Lisner Auditorium, 1,502. Takarazuka Dance Theatre, Oct. 5-6; Julian Bream, Oct. 10; Pamplona Choir, Oct. 11; New York Philharmonic, Oct. 12; Fred Waring, Oct. 17; Gina Bachauer, Oct. 18; Lucerne Festival Strings, Oct. 25; Le Vieux Colombier, Oct. 28; "The World of Carl Sandburg", Oct. 29; Robert Casadesus, Nov. 1; Hal Holbrook, Nov. 6; American Opera Society, Nov. 8; Bayanihan Philippine Dance Company, Nov. 14-15; Blanche Thebom, Nov. 15; Vienna Philharmonic, Nov. 22; Artur Rubinstein, Nov. 29; "Gay Nineties Revue", Dec. 1; David Oistrakh, Dec. 5; Obernkirchen Children's Choir, Dec. 6; Carlos Montoya, Dec. 11; Ballet of Finland, Dec. 20; Inbal Dance Theatre of Israel, Dec. 29-30-31; American Opera Society, Sir Thomas Beecham conducting, Jan. 9-10; Moscow State Symphony, with Emil Gilels, Jan. 14; Andres Segovia, Jan. 16; Vienna on Parade, Jan. 17; Polish State Folk Ballet, Jan. 20; Victoria de los Angeles, Jan. 24; Roberto Iglesias Ballet Espanol, Jan. 30; Richard Dyer-Bennet, Feb. 6; Marian Anderson, Feb. 7; Moscow State Symphony, Feb. 13; Chicago Opera Ballet, Feb. 20-21; Dame Myra Hess, Feb. 21; Concerto Festival with Eugene List, Feb. 28; Robert Shaw Chorale, March 5; Don Cossack Chorus, March 6; Lamoureux Orchestra, March 13; Le Vieux Colombier, March 15; Anna Russell, March 20; Vienna Boy's Choir, March 27; Festival Company of Norway, April 1; Jose Greco Spanish Dancers, April 2.

Opera Society of Washington, 1745 K St., N.W. Auspices: Opera Society of Washington, Inc. President Hobart A. Spalding. Manager. Day Thorpe. Conductor: Paul Callaway. Lisner Auditorium, 1,502. "Don Giovanni", with Donald Gramm, Ralph Herbert, Ellen Faull, William Wildermann, Charles Bressler, Maria di Gerlando, Mildred Allen, Richard Kuelling, Stephen Gregory, Oct. 1, 3, 4. "Pelléas et Mélisande", with Gene Boucher, Adele Addison, Kenneth Smith, Regina Sarfaty, John Reardon, Carol Gilbert, Frank Carroll, Nov. 19, 20, 22. "Otello", with James McCracken, Maria di Gerlando, Robert Trehy, Eunice Alberts, Kenneth Smith, John Reardon, Hugues Cuenod, Mallory Walker, Jan. 22, 24, 25.

Phillips Gallery Concerts, 1600 21st St., N.W. Auspices: Phillips Gallery. Assistant to the director in charge of music: Elmira Bier. Concerts on Sunday afternoons and/or Monday evenings, September through June. Soloists: Evelyn Swarthout, George Steiner, Werner Lywen, Richard Dirksen, John Martin, Esther Laberge, Rudolph Ganz, Bettye Brown, Robert Paris, John Langstaff, Charles Crowder, Millicent Tomkins, Russell Woolen, Veronica Tyler, Henrietta Valor, Karl Stumpf, Dika Newlin, Erik Hillman, Sarita Gloria, Evelyne Crochet, Theodore Lettvin, John Solum, Mathilde McKinney, Paul Wolfe, Aldo Mancinelli, Dorothy Bullock, University of Redlands Quartet, Siri Garson-Montecino, Alfonso Montecino, Rachmael Weinstock, Fritz Jahoda, Ivan Davis, Beverly Somach, Charles Treger, Gary Towlen, Ma Si-Hon, Tung Kwong-Kwong, Werner Landshoff, Ilse Sass, Marcia Ines Becerra, Helen Raab, Evelyn White, Ruth Meckler, Ruslana Antowitz, William Pasquale, Richard Cass, John Matthews, Adolph Drescher, Mitchell Andrews, Joyce Robbens, Wayne Connor, Gene Akers, Louise Behrend, Mozart Trio, American University Orchestra, George Steiner, Virginia Raad, Helmut Braunlich, Harry McClure, Paul Olefsky, Virgil Sturgill, Luis Leguia, Fred Sahlman, Daniel Majeske, Michal Kurkjian.

A. W. Mellon Concerts. Constitution Ave. and Sixth St., N.W. Auspices: National Gallery of Art. Musical director: Richard Bales. East Garden Court of the Gallery, 1,000. Forty concerts on consecutive Sunday evenings, Sept. 20 through June 19. Ten concerts by the National Gallery Orchestra, Richard Bales, conductor. Orchestral soloists: Claude Frank, Margaret Tolson, Mark Ellsworth, Dorothy Phillips, Margaret Pardee, Hugh O'Meagher, Peggy Zabawa, George Barritt, June Zabawa, Church of the Reformation Cantata Choir. Recitals feature Ray Dudley, Monte Hill Davis, Stewart Gordon, Louis Kohnop, Matthew Kennedy, Joan Freeman, Charles Crowder, Joseph Running, Marion Zarzeczna, Feldman String Quartet, Philadelphia String Trio, Irene Callaway, Jayne Barrett, Evelyn Beal, Alfred Zega, Peter Harrower, Landon School Chorus, Eric Friedman, Michael Tree, Paul Doktor, Ana Drittelle, Ottomar Borwitzky. The Gallery's 17th Annual American Music Festival during May. All concerts are broadcast in their entirety by WGMS-AM and FM, Washington, and affiliated stations of the Good Music Station Network.

Corcoran Gallery Concerts, 17th St. and New York Ave., N.W. Auspices: Corcoran Gallery of Art. Series director: Henri Dorra. Atrium, 500. Four membership concerts, ten free concerts. Jack Ervin, Sept. 20; Joseph Ceo, Dec. 13; Samson François, Dec. 17; Ludwig Olshansky, Jan. 3; New York Woodwind Quintet, Jan. 21; Johanna Martzy, Feb. 4; Reba Mirsky, Feb. 7; Antonio Janigro, April 7; Erik Hillman, April 24; National Association for American Composers and Conductors, May 1; Frances Walker, May 8; Enid Veronica Dale, May 15.

Library of Congress, Music Division, East Capitol St. and Independence Ave., S.E. Auspices: Gertrude Clark Whittall Foundation, Elizabeth Sprague Coolidge Foundation, Nicholas Longworth Foundation. Head of Music Division: Harold Spivacke Coolidge Auditorium, 450. Budapest String Quartet, 22 concerts throughout the season, with Walter Trampler, Bethany Beardslee, six pairs of concerts in March and April, Beethoven cycle; Kroll Quartet with Allen Shulman, Oct. 30; David Oppenheim, John Barrows, Elias Carmen, Samuel Lifschey. Julius Levine, Nov. 5-6; New York Pro Musica, Nov. 20; Jean-Pierre Rampal, Robert Veyron-Lacroix, Nov. 27; Carl Dolmetsch, Joseph Saxby, Dec. 4; Phoenix String Quartet with Carleton Sprague Smith, Dec. 11; Zino Francescatti, Robert Casadesus, Dec. 17-18; Juilliard String Quartet, Jan. 8; Dorothy Maynor, Arpad Sandor, John Barrows, Jan. 15; Albeneri Trio, Jan. 22; Paganini Quartet, Jan. 29; Eugene List, Carroll Glenn, William Kincaid, Anthony Gigliotti, Bernard Garfield, Mason Jones, Feb. 5; New York Chamber Soloists, Margaret Hillis, Feb. 12; Festival Quartet, Feb. 19; Claremont Quartet, Feb. 26; Vronsky and Babin, March 4; Philadelphia Woodwind Quintet, March 11.

Pan American Union Concerts, 17th St. and Constitution Ave. Auspices: Pan American Union. Director: Guillermo Espinosa. Hall of the Americas, 1,000. Alirio Diaz, Oct. 22; Teresa Quesada, Nov. 3; String Quartet of the Wagnerian Association of Buenos Aires, Nov. 25; Guatemala String Quartet, Dec. 18; Richard Gresko, Jan. 7; Rafael Puyana, Feb. 25; Isabelle Mourao, March 10; Mario Miranda, March 24; Figueroa Quintet, April 14. Artists on this series represent member countries of the union.

Washington and Cathedral Choral Societies, Massachusetts and Wisconsin Aves., N.W. Auspices: Washington Cathedral. Director: Paul Callaway. Washington Cathedral, 3,000. "Hora Novissima" by Horatio Parker, with Lois Marshall, Regina Sarfaty, Frank Porretta, John Reardon, Dec. 10. "Mass in E minor" by Bruckner and "When Lilacs Last in the Dooryard Bloomed" by Hindemith, Hindemith conducting, in co-ordination with the Institute of Contemporary Arts, March 6. "Missa Solemnis" by Beethoven in May, date and soloists to be announced.

Arlington Symphony Concerts, 616 N. Vermont St., Arlington, Va. Auspices: Arlington Civic Symphony Association. President: Hugh Jonnson. Manager: Royal Burkhardt. Musical director: John Wigent. Four concerts at Washington-Lee High School Auditorium, 3,500. Arlington Symphony with Marion Burke, Nov. 1; Lois Michael Wynne, Jan. 24; Marjorie Fuller, Earl Kaiser, Leslie Guinn, March 27; Washington-Lee High School Girl's Choir, May 22.

Howard University Concerts, 2401 Sixth St., N.W. Auspices: Howard University School of Music. Chairman: C. Cecil Cohen. Andrew Rankin Chapel, 500. Lawrence Winters, Nov. 12; Malcolm Frager, Dec. 10; Howard University Choir, Dec. 13; Trio di Bolzano, Feb. 11; William Masselos, March 31.

University of Maryland Concert Series, College Park, Md. Auspices: Cultural Committee of the Student Government. Faculty advisor: Homer Ulrich. Ritchie Coliseum, 3,500. National Symphony, Philippe Entremont, Nov. 12; National Symphony, soloists from Metropolitan and New York City Operas, Jan. 14; National Symphony, Feb. 25; National Symphony, Washington Ballet, March 31. Cole Activities Building, 12,000. "Most Happy Fella", Oct. 8; "Carmen", Grass Roots Opera, April 12. May date, artist to be announced.

American University Concerts, Massachusetts at Nebraska Ave. N.W. Auspices: American University. Chairman: Gordon Smith. American University Chamber Music Society, George Steiner, director. Four Tuesday evening concerts, Oct. 6, Nov. 17, March 1, May 17. American University Orchestra, George Steiner, conductor, Nine evening concerts, Oct. 16, Nov. 13, Dec. 17, Jan. 30, Feb. 26, March 9-12 (in co-ordination with the American University Drama Department, "Lute Song"), March 20 (at Phillips Gallery), March 31, April 30. Eight evening concerts, Jay

Grauer, Nov. 24; Ann Joseph, Dec. 7; Ed Ferrell, April 10; Peggy Burgess, May 1; Jo-Ann Romano, May 4; Larry Pierce, May 8; Evelyn Swarthout, May 9; Richard Ringenwald, May 20.

Watergate Summer Symphony, 1105 16th St. N.W. Auspices: Department of the Interior, National Capital Parks. The Watergate, 6,000. Twelve dates each for United States Marine Band, United States Army Band, United States Navy Band, United States Air Force Symphony, June-August.

Sponsored by District of Columbia Recreation Department, Local 161, American Federation of Musicians, and Music Performance Trust Fund of the Recording Industry in conjunction with National Capital Parks. Watergate Summer Symphony, Richard Bales, conductor, Jan. 3; Summer Symphony, Nicholas Pappas, conductor, June 17; Jazz Concert, June 24; Variety Show, July 1; Washington Civic Ballet Society, July 8; Viennese Night, Elaine Malbin, July 15; Symphony, Emerson Meyers, conductor, July 22; Evening of Broadway Music, July 29; Summer Symphony, Aug. 8.

D. C. Recreation Department Concerts, 13th and Allison Sts. N.W. Auspices: District of Columbia Recreation Department in conjunction with the Department of the Interior. Roosevelt Auditorium, 1,800. Washington Civic Symphony, Frederick Fall, Nov. 17; Jazz Concert, with John Eaton, Fred Merkle, Buddy Rowell, and Wild Bill Whelan, Nov. 23; "Hansel and Gretel", Frederick Fall, Dec. 18; Washington Civic Symphony, Feb. 2; "Der Freischütz", Frederick Fall, Musical Playhouse, Feb. 12; "Madama Butterfly", Frederick Fall, Elaine Malbin, Musical Playhouse, April 6-7; "Opening National Music Week", May 1; Washington Civic Symphony, May 17.

Friends of Music at Dumbarton Oaks, 1703 32nd St., N.W. Auspices: Harvard University. Director: John Thacher. Masterplayers of Lugano, Nov. 13; Irmgard Seefried, Nov. 30; Pro Musica Motet Choir, Dec. 14; Arda Mandikian, Jan. 10; Michel Sénéchal, Feb. 29; Quartetto di Roma, March 14.

FLORIDA

MIAMI

By Arthur Troostwyk

University of Miami Symphony. Auspices: University of Miami. Conductor: Fabien Sevitzky. Associate conductor: Modeste Alloo. Manager: Mario Volpe. Dade County Auditorium, 2,500; Miami Beach Auditorium, 3,500. Nine pairs of subscription concerts; four young people's concerts, Miami Beach and Dade County Auditoriums; ten Sunday evening summer Pop concerts, Miami Beach Auditorium. Subscription series soloist: Rudolf Firkusny, Oct. 25-26; Leonard Rose, Carol Smith, and Tonia Flores, Nov. 15-16; "Wagner Night", with Frances Yeend, Albert Da Costa, and Kenneth Smith, Dec. 6-7; Ruggiero Ricci, Jan. 17-18; Cesare Siepi, Feb. 7-8; Johanna Martzy, Feb. 28-29; Lya De Barberiis; March 27-28; Carroll Glenn and Eugene List, April 10-11; "Damnation of Faust", with Nan Merriman, Jon Crain, and Donald Gramm, April 24-25.

Summer Pop Concerts. Ten Sunday evenings with guest conductors. Miami Beach Auditorium, 3,500. June to August. Conductors will include Arthur Fiedler, Leroy Anderson, Franz Allers, Howard Barlow, Hugo Fiorato, D'Artega, Skitch Henderson, and others to be announced.

Miami Civic Music Association. President: Charles H. Crandon, 60 N.W. Sixth St. Dade County Auditorium, 2,500. Oct. 31, Sidney Harth and Teresa Testa Harth, Oct. 31; Moura Lympany, Nov. 9; George London, Dec. 9; Philadelphia Orchestra, Jan. 20; Roger Wagner Chorale, Jan. 28; National Symphony, Feb. 5; Birgit Nilsson, March 2.

Community Concert Series. President: Theodore F. Gannon, 730 N.W. 187th Dr. Dade County Auditorium, 2,500. Philadelphia Orchestra, Jan 21; National Symphony, Feb. 6; Grant Johannesen, March 12; Richard Tucker, March 21; Erica Morini, April 9.

Opera Guild of Greater Miami. Director: Arturo di Filippi, 625 S.W. 29th Road. Conductor: Emerson Buckley. Stage directors: Anthony Stivanello and Désiré Defrère. President: Alex Balfe. Dade County Auditorium, 2,500, two performances each; Miami Beach Auditorium, 3,500, one performance each. "La Gioconda", Jan. 25, 27, 30, with Eileen Farrell, Flaviano Labo, Frances Bible, Cesare Bardelli, and Mary McMurray. Three minor roles allotted to local talent. "Carmen", Feb. 22, 24, 27, with Risë Stevens, Walter Cassel, Brian Sullivan, Edward Doe, and Dorothy Warenskjold.

Junior Opera Guild of Greater Miami. Director: Arturo di Filippi. Members understudy Metropolitan Opera stars appearing in major productions here. The Opera Workshop will present "Carmen", giving performances in the various Dade County schools in April. This will be a condensed version of the Bizet opera.

Friends of Chamber Music. President: Robert Kistler, 7441 S.W. 74th Ave. White Temple Auditorium, 1,200. Lucerne Festival Strings, Oct. 28; Carmirelli String Quartet, Nov. 12; Claremont String Quartet, Jan. 6; Beaux Arts Trio, Jan. 27; Amadeus String Quartet, Feb. 9; Leonard Rose, March 31.

Barry College Cultural Series. Barry College Auditorium, 1,000. Little Singers of Paris, Nov. 29; Allison Fennell, Jan. 10; Archer and Gile, Jan. 17; "Die Fledermaus", with National Grass Roots Opera, Feb. 21; Eugene Dubois, violinist, and Samuel Sorin, pianist, March 6.

International Reportory Company. Dade County Auditorium. Roger Williams, Feb. 12-13; Ballet Russe de Monte Carlo, March 18-19; Jose Greco Spanish Dancers, March 25-26.

Hillel House, University of Miami Campus. Eight concerts and lectures under the direction of Robert Strassburg.

Light Opera of Miami. Presentations of five Gilbert and Sullivan works and light opera productions. Musical director: William Burke. Dade County Auditorium. Exhibition Hall, Miami Beach: "My Fair Lady" (national company), Feb. 1-22.

Miami Symphonic Society Orchestra. Conductor: Billie O'Day. Four Music Performance Trust Fund concerts. Six young Florida musicians to be soloists, chosen in competition.

Exhibition Hall, Miami Beach. Oct. 27, An Evening With Paul Whiteman, Oct. 27. Americana Hotel, program repeated. Nov. 10.

Bayfront Park Community Concert Band. Conductor: Caesar LaMonaca, Sr. 740 S.W. 25th Road. Bayfront Park bandshell, 5,000. Weekly concerts during winter season. Also Youth Concerts. Annual Royal Poinciana Festival in June.

University of Miami Chamber Series. Director: Dean John Bitter. Beaumont Hall, 500. Recitals and concerts by faculty members and students.

University Band, Conductor: Fred McCall. Concerts on campus and annual tour through Florida.

Miami Beach Civic Orchestra. Conductor: Barnett Breeskin. Miami Beach Auditorium. Free monthly concerts. Youth concerts in Miami Beach schools.

City of Miami Spring Fete. Annual festival of music, ballet and other events, with neighboring Latin American countries participating. Orange Bowl, 70,000, in May.

All-Miami Youth Orchestra. Conductor: Robert Strassburg. Several concerts.

Dade County Auditorium. Roberto Iglesias Ballet Espanol, Jan. 15-16.

JACKSONVILLE

By Amelia Smith

Civic Music Association. President: C. Edward Bryan. Executive-secretary: Edith Smith, 1403 San Marco Blvd. George Washington Hotel Auditorium. Eugene Istomin, Nov. 16; Dolores Wilson, Dec. 2; Roger Wagner Chorale, Jan. 29; National Symphony, Feb. 10; Szymon Goldberg, March 3.

Friday Musicale. President: Mrs. Charles Wells, 645 Oak St. Arts Festival program of music by local composers Oct. 11, Prudential Auditorium; formal opening concert Oct. 16, Beverly Wolff, contralto; matinee recitals and lectures in clubhouse auditorium on Fridays.

Jacksonville Art Museum. Director: Russell Hicken, 1550 Riverside Ave. Programs during the season.

Jacksonville Opera & Choral Society. President: Robert Sanford. Musical director: C. Carter Nice, Jr. P.O. Box 311. Arts Festival Pops concert, Oct. 11, Prudential Bldg. Terrace. "Die Fledermaus", Nov. 23-24, Florida Theatre. Other attractions.

Jacksonville Symphony. President: Carl Swisher, Musical director: James Christian Pfohl. Consolidated Bldg. Prudential Auditorium. Five pairs of subscription concerts. Soloists: Rudolf Firkusny, Oct. 20-21; Berl Senofsky, Nov. 17-18; Charles O'Neill, Jan. 26-27; Mildred Miller, Feb. 23-24; Leonard Pennario, March 22-23. Prudential Auditorium. Pops concert in May. Arts Festival concert, with Mac Morgan, Oct. 10.

Starlight Symphonette. Musical director: C. Carter Nice. Jr., 2651 Park St. Arts Festival Pops concert, Oct. 11, Prudential Bldg. Terrace. Summer Pops series, Prudential Bldg. Terrace.

Jacksonville University. Dean, College of Music: William B. Hoskins, University Blvd. Fine Arts Series of Drama, Music & Art. Swisher Auditorium. Gerson Yessin, pianist, Nov. 10; Harvey Scholl, harpsichordist-pianist, Dec. 8; Amelia and Logan Smith, soprano and tenor, with assisting artists, Feb. 2; William Hoskins and Gurney Kennedy, composers, March 11; Alice Sager, violinist, and James Crosland, pianist, April 5.—Opera Workshop. Director: Amelia Smith, 2004 Herschel St. First act of "The Medium"; double-bills of chamber operas in English—"Gallantry" and "Down in the Valley" Jan. 11-12; "Sunday Excursion" and "The Hunted", in May.—University Singers. Director: C. Edward Bryan.—Wind Ensemble and Band. Conductor: H. Harvey Metté.

ORLANDO

By Colleen Pope

Florida Symphony, San Juan Hotel, P.O. Box 782. Auspices: Florida Symphony Society. Musical director: Henry Mazer. President: Helen Ryan. Manager: David L. Cotton. Municipal Auditorium, 2,800. Eight subscription concerts, Orlando-Winter Park area. Soloists: Gold and Fizdale, Jan. 14; Leonard Warren, Jan. 28; Katherine Carlo, pianist, Feb. 4; Alphonse Carlo, violinist, Feb. 18 and 20; Leonard Pennario, March 10; Eileen Farrell, March 24.

Five subscription concerts in Daytona Beach. Peabody Municipal Auditorium. Auspices: Daytona Beach Symphony Society. President: Mrs. Edward Oliver. Soloists: Gold and Fizdale, Jan. 15; Leonard Warren, Jan. 29; Alphonse Carlo, Feb. 19; Leonard Pennario, March 11; Eileen Farrell, March 25.

Single subscription concerts in Leesburg, Jan. 9; Eustis, Jan. 21; Sanford, Feb. 5; Kissimmee, March 16; Melbourne, March 17, sponsored by Civic Music Association. Also single subscription concerts in Deland, Lakeland, Cocoa, and Winter Haven. Two evening concerts and one youth concert in Mt. Dora, Jan. 8 and March 18, sponsored by Mt. Dora Symphony Society.

Gala Opera Concert, Feb. 12, sponsored by the Junior League of Orlando as benefit for the orchestra, with Dorothy Kirsten, Theodor Uppman, and Cesare Valletti.

Four Sunday afternoon Pops concerts in Orlando Municipal Auditorium. Eight children's concerts; four elementary and four high school programs, in co-operation with the Orange County School Board.

Civic Music Association, P.O. Box 1043. President: F. D. Streep, Jr. Municipal Auditorium, 2,800. Frank Guarrera, Nov. 23; Ballet of Finland, Dec. 12; Michael Rabin, Jan. 4; Roger Wagner Chorale, Jan. 26; Rudolf Serkin, Feb. 13; Pittsburgh Symphony, March 21.

Bach Festival Society, Rollins College, Winter Park. President: John Tiedtke. Director: Robert Hufstader. Knowles Memorial Chapel. Bach commemoration, Feb. 22-28. Soloists to be announced.

Rollins Concert Series, P.O. Box 160, Rollins College, Winter Park. Auspices: Rollins Conservatory of Music. Annie Russell Theatre; Knowles Memorial Chapel. Mieczyslaw Horszowski, Nov. 1; Ross Rosazza, baritone, and John Carter, pianist, Nov. 20; Quartetto di Roma, Jan. 13; Mieczyslaw Horszowski, Jan. 22; Walter Trampler, violist and John Carter, March 11; Helen Moore, pianist, March 25; Alphonse Carlo, violinist, and Katherine Carlo, pianist, April 3; Mieczyslaw Horszowski, May 1.

FORT LAUDERDALE

Fort Lauderdale Symphony, 721 N. E. Fifth Terr. President: H. F. Pelham. Conductor: Mario di Bonaventura. Associate conductor: William Rievo. War Memorial Auditorium, 2,500. Four subscription concerts; one Pop concert; two Youth concerts; chamber-orchestra concert; Handel's "Messiah", Dec. 6.

Fort Lauderdale Community Series. President: Faustine Lasseter. War Memorial Auditorium, 2,500. Ballet of Finland, Dec. 16; Philadelphia Orchestra, Jan. 19; Rudolf Serkin, Feb. 11; Rosalind Elias and Nicolai Gedda, March 7.

Opera Guild of Fort Lauderdale. President H. C. Kersten. War Memorial Auditorium, 2,500. "Carmen", by the Opera Guild of Greater Miami.

TAMPA

Tampa Philharmonic, P. O. Box 10099. Auspices: Tampa Philharharmonic Association. Conductor: Alfredo Antonini. President: William Reece Smith, Jr. Municipal Auditorium, 2,200. Five subscription concerts, school concerts, Teen concerts, Pop concerts. Soloists: Moura Lympany, Nov. 5; Aldo Parisot, Dec. 3; Oscar Shumsky, Jan. 14; Robert Riefling, March 3; Jan Peerce, April 7.

Sun State Opera Federation, 2201 Central Ave. President: Mrs. Norma Tina Russo. Arena. "Aïda", with Eleanor Ross, Nell Rankin, Flaviano Labo, Carl Palangi, Jan. 22.

Community Concerts Association, Municipal Auditorium. President: William C. McLean. Columbus Boychoir, Nov. 21; Ballet of Finland, Dec. 15; Eileen Farrell, Jan. 21; Stanley Babin, March 8; Pittsburgh Symphony, March 23.

Tampa Theatrical Society. P.O. Box 1045. President: Cesar Gonzmart. Secretary: Mrs. Adela Gonzmart. Centro Asturiano Theatre, 1,100. Little Singers of Paris, Dec. 1; Roberto Iglesias, Jan. 18; Bel Canto Trio, Feb. 22; Concerto Festival with Eugene List, March 21.

WEST PALM BEACH

By Robert F. Freund, Jr.

Civic Music Association: President: Robert F. Freund. Palm Beach High School Auditorium, 1,300. Nora Kaye and Andre Eglevsky Petit Ballet, Dec. 15; William Lewis and Earl Wild, Dec. 28; Festival Company of Norway, Jan. 25; National Symphony, Feb. 4; Nelson and Neal, March 26.

GEORGIA

ATLANTA

By Katherine Skogstad

R. Sterling Beckwith, former assistant to the director of Juilliard Opera Theatre in New York, has been appointed director of choral music at Emory University.

Atlanta Symphony, 217 Peachtree St., N. E. Auspices, Atlanta Symphony Guild. Conductor: Henry Sopkin. President: Charles Jagels. Manager: William C. Herring. Tower Theatre, 1,800. Thirteen pairs of subscription concerts; 12 Young People's concerts (in Municipal Auditorium); concerts on tour. Subscription Series soloists: Isaac Stern, Oct. 8-9; Ernst von Dohnanyi, Oct. 22-23; Glenn Gould, Nov. 5-6; Jorge Bolet, Dec. 3-4; Alicia Alonso and Igor Youskevitch, Dec. 17-18; Hilde Gueden, Jan. 7-8; Philippe Entremont, Jan. 21-22; Sir John Barbirolli, guest conductor; Feb. 26-27; John Sebastian, March 3-4; Irene Callaway and Peter Harrower, March 17-18.

All Star Concert Series, 235 Peachtree St N. E. President. Mrs. Charles Chalmers, Manager, Marvin McDonald. Municipal Auditorium, 4,853. Goldovsky Grand Opera Theatre, Oct. 21; Gina Bachauer, Nov. 12; Vienna Philharmonic, Nov. 21; David Oistrakh, Dec. 16; Canadian National Ballet, Jan. 12; Birgit Nilsson, Feb. 23; Lamoureux Orchestra, March 16; Cesare Siepi, March 24.

Atlanta Music Club Membership Series, 235 Peachtree St., N. E. President: Mrs. Charles Chalmers. Atlanta Community Playhouse, 630. John Browning, Oct. 30; Nell Rankin, Nov. 17; Festival Quartet, Jan. 25; Gerard Souzay, Feb. 1; Johanna Martzy, March 2.

Salon Series of four Sunday afternoon concerts. Walter Hill Auditorium of the Atlanta Art Museum.

Atlanta Music Festival Association and Junior League of Atlanta. Presidents: Jackson P. Dick, Sr., and Mrs. Clark Howell, Jr. Co-sponsors Atlanta presentations of the Metropolitan Opera. Seven operas, May 2-7. Fox Theatre, 4,663.

Emory University Chamber Music Series. Manager: Chappell White. Glenn Memorial Auditorium, 1,400. Lucerne Festival Strings, Nov. 4; Atlanta Community Orchestra, Nov. 24; Giorgio Tozzi, Dec. 6; Loren Hollander, Jan. 29; Robert Shaw Chorale, Feb. 28; French drama, March 28.

Opera-Arts Association, 14 15th St., N. W. Director: Ralph Errolle. Atlanta Community Playhouse, 630. Performances by local casts. "La Boheme", Oct. 22-24, "The Pelican", world premiere, Jan. 29-30; "The Chocolate Soldier", March 25-26; "Un Ballo in Maschera", May 27-28.

Georgia State College. Director of music department: Thomas Brumby. Gymnasium auditorium, 1,500. Sponsors spring program of contemporary music featuring the Atlanta Symphony. Christmas opera presented by the department.

Atlanta Civic Ballet. Director: Dorothy Alexander, 3215 Cains Hill Pl., N. W. Spring season of ballet in April at the Tower Theatre. Four performances.

Southern Ballet of Atlanta. Directors: Pittman Corry, Karen Conrad, Lottie Hentschel, 34 12th St., N. W. Sponsors of Southeastern Regional Ballet Festival in April.

AUGUSTA

By Mary Gowing

Art Series, Medical College of Georgia. Auspices: Arts Committee. Chairman: Dr. John Remington. Secretary: Janet Newton. Lawton B. Evans Auditorium, 850. Four concerts, two plays, seven art films. Masterplayers of Lugano, Dec. 9; Quartetto di Roma, Jan. 14; Netherlands Chamber Choir, Feb. 12; Ernst Haefliger, Feb. 25.

Augusta Civic Orchestra. Augusta Academy of Music. Auspices: Women's Civic Orchestra Guild. Conductor: Harry Jacobs. Four subscription concerts. Garden Center, 300. Orchestra concert, Oct. 13; Music Hall, Municipal Auditorium, 900. "Amahl and the Night Visitors, Dec. 12-13, Lawton B. Evans Auditorium, 850; Orchestra concert, Feb. 29; Joan Mack, April 24.

Augusta Choral Society. Augusta Academy of Music. Director: Emily Remington. President: William Poppler. Verdi's "Requiem"; other events.

Augusta Music Club, 822 Woodlawn Ave., No. Augusta, S. C. President: Mrs. N. H. Gowing, Jr. Six recitals in homes for club members. Southern Ballet of Atlanta, Nov. 5; All-Church Choir Festival, Feb. 18; Spring date to be announced; Preston Rockholt, organist.

Augusta Library. Director: Jean Cochran. Appleby Library Garden, 1,000. Five piano and vocal recitals, five lectures, three dramatic productions.

Civic Music Association. University Hospital. President: Whitlaw Hunt. Bell Auditorium, 3,500. Three subscription concerts. Philippe Entremont, Dec. 4; Festival Company of Norway, Jan. 21; Pittsburgh Symphony, March 18.

Paine College Committee on Lyceum and Public Programs. Paine College. Chairman: Mrs. John Remington, 1715 Kissingbower Rd. Haygood Hall, 400. Paine College Chorus, Nov. 4; Bennington College Dancers, Feb. 25. Augusta Choral Society; spring productions of Paine College Chorus and Dramatic Club; Rawn Spearman, May 5; other events.

MACON

By Albert Kirkpatrick

Community Concerts Association. President: Mrs. Linton Baggs, Jr., 2737 Vineville Ave. Porter Memorial Auditorium, 1,200. Eric Friedman, Nov. 18; Philadelphia Orchestra, Jan. 15; Jorge Bolet, Feb. 17; Hilde Gueden, March 10.

Macon Civic Youth Orchestra. Conductor: Harry Kruger. President: Mrs. D. W. McCowan, Winship Gardens. Willingham Chapel, 1,200. Two concerts.

Mercer University. Music director: Arthur Rich, Willingham Chapel. "Messiah", with soloists Carol Bergey, soprano, Jean Sanders, alto, James Wainner, tenor, Jay Thompson, baritone, Dec. 6-7; "Amahl and the Night Visitors", Dec. 9; Roger Wagner Chorale, Feb. 26; "Carousel", March 3-4; Chamber-Opera Group, dates to be announced. Faculty and student recitals.

Wesleyan College. Dean: William Hoppe. Porter Memorial Auditorium. Wesleyan-Macon Symphony, Walter Steinhaus, conductor, Feb. 15, April 19; Friends of Chamber Music, Nov. 22, Jan. 10, March 20, May 1. Glee Club tour, Feb. 25-March 4; Fine Arts Festival, Feb. 18-24.

Morning Music Club. President: Mrs. R. J. Anderson. Porter Memorial Auditorium. Atlanta Symphony, March 20.

Piano Teachers' Guild. President: Mrs. S. G. Charles, 544 Orange Ter-



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race. Willingham Chapel. Scott Morrison, pianist-harpsichordist, March 6.

Macon Symphonette. Conductor: Robert Schwarzenberger. New this season. Two concerts, dates to be announced.

SAVANNAH

By Katharine Kennedy

All Star Concert Series, 221 Barnard St. Managers: Marvin McDonald, Lawrence Alnutt. Municipal Auditorium, 2,000. Goldovsky Grand Opera Theatre, Oct. 29; Lorin Hollander, Nov. 12; Philadelphia Orchestra, Jan. 18; "Dear Liar", Feb. 22; Chicago Opera Ballet, March 2.

Savannah Symphony. Auspices Savannah Symphony Society, Inc. Municipal Auditorium, 2,000. Conductor: Chauncey Kelley. President: Dr. Peter L. Scardino. Manager: Robert P. Thomson. Five subscription concerts, three special concerts, six pairs of youth concerts, two tiny tots concerts. Subscription series soloists: Eva Likova, Nov. 9; Coleman Blumfield, Dec. 2; Samuel Mayes, Jan. 11; Mark Lorrin, Feb. 8.

Famous Artists Series, 221 Bernard St. Managers: Charles J. White, Ralph P. Bridges. Canadian National Ballet, Jan. 8; "The World of Carl Sandburg", Jan. 21; Roger Williams, Feb. 6.

Jewish Educational Alliance. Alliance Auditorium, 500. Cultural program includes Mishel Piastro, Howard Da Silva, Russell Sherman.

HAWAII

HONOLULU

By Harriet Gallet

Honolulu Symphony, P. O. Box 1838. Auspices: Honolulu Symphony Society. Conductor: George Barati. President: Carl E. Hanson. Manager: Marshall Turkin. McKinley Auditorium, 2,000. Six pairs of subscription concerts; three Royal Hawaiian Hotel Dinner Concerts; special concerts; four youth concerts; four concerts in Waikiki Shell; tours to other Hawaii cities. Subscription series soloists: Eva Gustavson, Oct. 11, 13; Eugene List, Nov. 15, 17; Michael Rabin, Dec. 6, 8; Lili Kraus, Jan. 17, 19; Robert Gross, Feb. 14, 16; Marianne Fleece, violinist, March 13, 15.

Honolulu Pops Orchestra, P. O. Box 3851. Auspices: Board of Public Parks and Recreation. Free out-of-doors summer evening concerts, with soloists and group attractions in Kapiolani Park.

Other groups: Civic Light Opera. Opera Guild of Honolulu. Women's Symphony Association. Honolulu Oratorio Society. Honolulu Community Chorus. Kamehameha Glee Club. Kawaiahao Capella Choir. Mormon A Cappella Group. Royal Hawaiian Band, conductor: Earl Christoph. University of Hawaii Music Department, including Junior Symphony. Hotel Dinner Concerts, and Concerts-by-the-Sea. Morning Music Club.

IDAHO

MOSCOW

By Trula Whelan

Community Concert Association. President: Glen Lockery, music department, University of Idaho. Memorial Gymnasium, 4,000. Bohler Gymnasium, Washington State University, Pullman, Wash. 2,000. Leonard Rose, Oct. 29; Ralph Hunter Dramatic Chorus, Nov. 9; Boston Opera Company, Jan. 23; Isaac Stern, Feb. 11; Gold and Fizdale, March 6; Temianka Little Symphony, March 27.

Recital Hall Concerts. Chairman: Hall M. Macklin, director, music department, University of Idaho. Recital Hall, 350. Five concerts.

Auditorium Concerts. Chairman: Hall M. Macklin. University Auditorium, 900. University ensembles.

Summer Music Camp. For high school students. Director: Hall M. Macklin. June 13 to July 2.

Inland Empire Summer Music Festival, July 25 to Aug. 2. General manager: Hall M. Macklin. Musical Director: Glen Lockery. Recital Hall, 350. Summer Festival Chamber Orchestra, Summer Festival Chorus, and guest soloists.

ILLINOIS

CHICAGO

By Howard Talley

Chicago Symphony, 220 S. Michigan Ave. Auspices: Chicago Orchestral Association. Conductor: Fritz Reiner. Associate conductor and conductor of young people's concerts: Walter Hendl. Conductor, Civic (training) Orchestra: John Weicher. Director, symphony chorus: Margaret Hillis. President: Eric Oldberg. Manager: Seymour Raven. Associate manager: Philip Hart. Orchestra Hall, 2,582. Twenty-eight pairs of subscription concerts on Thursday evenings and Friday afternoons, beginning Oct. 15; 12 subscription concerts on the second and fourth Tuesdays of each month, beginning Oct. 27; ten popular concerts on Saturday evenings, beginning Oct. 17; two series of youth concerts, beginning Oct. 13 and Oct. 20, respectively; ten Monday evening concerts in Milwaukee, beginning Oct. 19. The orchestra, with Mr. Reiner and guest conductors, will play for most of a series of 26 television concerts, beginning Oct. 18.

Guest conductors: Mr. Hendl, Nov. 19-20, Dec. 22, 24, 26, Jan. 26; Alfred Wallenstein, Dec. 31, Jan. 1; Jan. 26; Igor Markewitch, Jan. 7-8, 12, 14-15, 21-22; Sir John Barbirolli, March 3-4, 8, 10-11; Sir Thomas Beecham, March 17-18, 22. Conductors for the Saturday evening concerts: Mr. Reiner, April 9; Mr. Hendl, Oct. 17, Nov. 21, Dec. 5; Jan. 2, 16, 30, April 2, 23; John Weicher, Dec. 19.

Subscription series soloists: Adele Addison, Charles Bressler, Maureen Forrester, Mack Harrell, Florence Kopleff, Richard Lewis, Regina Sarfaty, vocalists; Geza Anda, Van Cliburn, Eugene Istomin, Byron Janis, Leonard Pennario, Rudolf Serkin, Rosalyn Tureck, pianists; Joseph Fuchs, Sidney Harth, Isaac Stern, Henryk Szeryng, violinists; Antonio Janigro, Frank Miller, cellists.

Special features: Berlioz's "Romeo and Juliet", Oct. 15-16; Stravinsky's "Mavra", Oct. 22-23, 27; Mahler's "The Song of the Earth", Nov. 5-6; Brahms's "A German Requiem", April 21-22.

Lyric Opera, 20 N. Wacker Dr. General manager: Carol Fox. President of the board: Alfred C. Stephan, Jr. Civic Opera House, 3,625. Twenty-one performances of ten operas, beginning Oct. 12. Conductors: Bruno Bartoletti, Gianandrea Gavazzeni, Josef Krips, Georges Pretre, Lovro Von Matacic. Chorus master: Michael Lepore. Stage directors: Carlos Maestrini, Vladimir Rosing, Adolf Rott, Margherita Wallmann, Christopher West. Ballet mistress and choreographer: Ruth Page. Musical assistant to the general manager: Pino Donato.

Artistic personnel includes: Gré Brouwenstijn, Irene Callaway, Eileen Farrell, Sylvia Fisher, Ann Irving, Leontyne Price, Birgit Nilsson, Margherita Roberti, Elisabeth Schwarzkopf, Sylvia Stahlman, Dorothy Warenskjold, Susan Winchester, sopranos; Irene Dalis, Ardis Krainik, Irene Kramarich, Christa Ludwig, Mary MacKenzie, Jean Madeira, Evelyn Reynolds, Anna Maria Roto, Corrina Vozza, Cecilia Ward, mezzo-sopranos and contraltos; Mariano Caruso, Richard Cassilly, Robert Charlebois, Cesare Curzi, Giuseppe di Stefano, Nicola Monti, Ralph Nielsen, Leopold Simoneau, Eugene Tobin, Richard Tucker, Luigi Vellucci, tenors; Walter Berry, Ernest Blanc, Fernando Corena, Andrew Foldi, Tito Gobbi, Donald Gramm, Kay Charles Graves, Josef Greindl, Peter Harrower, Bernard Izzo, Philip Maero, Ferruccio Mazzoli, Tomislav Neralic, Michel Roux, Giuseppe Taddei, Jonas Vaznelis, basses and baritones. Maria Tallchief (guest artist), Kenneth Johnson, Luis Olivares, Josela Velasco, (solo dancers.)

Repertoire: "Carmen", "La Cenerentola", "Così fan tutte", "Flying Dutchman", "La Gioconda", "Jenufa", "Masked Ball", "Simon Boccanegra", "Thaïs", "Turandot".

Ravinia Festival, Ravinia Park, Highland Park. 231 S. LaSalle St. Auspices: Ravinia Festival Association. Chairman: Julien Collins. Musical director: Walter Hendl. Summer season of symphony concerts, with soloists, by Chicago Symphony, under guest conductors; other musical and cultural attractions, beginning late in June.

Grant Park Symphony, 425 E. 14th Blvd. Auspices: Chicago Park District. Managing director: Walter L. Larsen. Grant Park Bandshell, approximately 80,000. Eight weeks of concerts, with guest conductors and soloists, beginning late in June. Symphonic programs on Wednesday and Friday evenings; operas and operettas in concert form, and other special programs on Saturday and Sunday evenings.

Allied Arts Corporation, 20 N. Wacker Dr. Managing director: Harry Zelzer. Four series of attractions. Orchestra Hall, 2,582. Allied Arts Music Series; Allied Arts Piano Series; Zelzer Concert Series. Civic Opera House, 3,625. Allied Arts Dance Series.

Bertha Ott Concert Management, Suite 1063, 306 S. Wabash Ave. Orchestra Hall, 2,582. Myra Hess, March 15; Mischa Elman, date to be announced. Goodman Theatre, 742. Chicago Piano and String Quartet, Jan. 27, March 2, April 20. Fullerton Hall, 473. François D'Albert, Nov. 17; Raymond W. Griswold, Nov. 21; Wanda Paul, Jan. 13; Alice Blue Dean, Jan. 24; Mikulos Grosz, Feb. 24; Sherrill Milnes, March 11; Leonore Glazer, April 28; Winners of Society of American Musicians contests, May 14; Dennis Moffat, May 21. Thorne Hall, 850. George Williams, Nov. 8.

Chicago Business Men's Orchestra, 410 S. Michigan Ave. Conductor: Herbert Zipper. President: Merle T. Jennings. Orchestra Hall, 2,582. Concerts, Nov. 20; with Apollo Musical Club, Feb. 15. Civic Opera House, 3,625. Ballet production of Mussorgsky's "Pictures at an Exhibition", May 7.

Community Symphony of Chicago, 2853 W. North Shore Ave. Conductor: Leon Stein. Thorne Hall, 850. To be announced.

North Side Symphony, 6648 N. Campbell Ave. Conductor: Milton Preves. To be announced.

Evanston Symphony, P. O. Box 1094, Evanston. Musical director: Herman Clebanoff. Assistant conductor: Terry Crafton. Evanston Township High School, Nov. 20, Jan. 29, March 26, May 6.

Chicagoland Music Festival, 435 N. Michigan Ave. Auspices: Chicago Tribune Charities, Inc. Director: Philip Maxwell. Musical director: Henry Weber. Soldiers' Field, 80,000. Thirty-first festival concert, featuring musical luminaries, guest artists, special attractions, late in August.

Chicago Park District Opera Guild, 425 E. 14th Blvd. Auspices: Chicago Park District. Musical director: Silvio Insana. Managing director: Walter L. Larsen. Opera workshop performances, October-May; summer appearances at Grant Park concerts.

Apollo Musical Club, 243 S. Wabash Ave. Conductor: Henry Veld. President: Edward J. Stoll. Orchestra Hall, 2,582. "Messiah", Dec. 22; Verdi "Requiem", April 22.

Swedish Choral Club, 410 S. Michigan Ave. Conductor: Harry T. Carlson. President: Charles E. Dowd. Orchestra Hall, 2,582. "Messiah", Dec. 13; "Elijah", April 28.

Paulist Choristers of Chicago, 911 S. Wabash Ave. Director: Rev. Eugene O'Malley. Concerts in the Metropolitan area and on tour.

Free Concerts Foundation. Founder-sponsor: Mrs. J. Dennis Freund. Simpson Theatre of Chicago National History Museum, 1,100. Leon Fleisher, Dec. 9. Other events.

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University of Chicago Choir, 5810 S. Woodland Ave. Director: Richard Vikstrom. Rockefeller Memorial Chapel, 1,800. Brahms festival, George London, guest soloist, Nov. 15; "Messiah", Dec. 13; Bach's "Christmas Oratorio", Dec. 27; Bach's "St. John Passion", April 10.

University of Chicago Concerts, 5802 S. Woodland Ave. Director: Grosvenor Cooper. Mandel Hall, 1,066. Masterplayers of Lugano, Oct. 23; Alfred Deller Trio, Nov. 13; Quartetto Carmirelli, Dec. 11; Quartetto di Roma, Jan. 29; Netherlands Chamber Choir, Feb. 19; Levin and McGraw, piano-duettists, March 11.

Chicago Musical College of Roosevelt University, 430 S. Michigan Ave. Director: Norma D. Einbecker. Rudolph Ganz Recital Hall, 240. Six chamber-music concerts.

DePaul University School of Music, 25 E. Jackson Blvd. Director: Arthur Becker. DePaul Center Theatre, 300. Concerts by faculty and guest artists.

Northwestern University School of Music, Evanston. Director: George Howerton. Secretary. Edith Heffel. Lutkin Hall and Cahn Auditorium. "Dialogue of the Carmelites", Jan. 29; "La Finta Giardiniera", March 10; "Jeanne d'Arc au Bûcher", Jan. 31; other attractions throughout the season.

Chicago Chamber Orchestra, 10223 Prairie Ave. Conductor: Dieter Kober. Concert dates to be announced.

Contemporary Concerts, Inc., 159 E. Ontario St. Secretary: Mrs. F. N. Bard. Fullerton Hall, 473. Two fall concerts, Oct. 6, Nov. 10; other dates to be announced.

International Society for Contemporary Music, 7232 S. Euclid Ave. Treasurer: Hans Tischler. Concert dates to be announced.

Pro Musica Society of Chicago, 900 Lake Shore Dr. Musical director: Nina Mesirow Minchin. Arts Club, 300. Five concerts. Goodman Theatre, 742. One concert.

Fromm Music Foundation, 1028 W. Van Buren St. President: Paul Fromm. Sponsors concerts of contemporary music.

Illinois Federation of Music Clubs, Suite 710, 410 S. Michigan Ave. President: Jessie Weiler. Sponsors contests and concerts by contest winners.

CHAMPAIGN-URBANA

By Duane A. Branigan

University of Illinois. University Auditorium, 1,963; Smith Music Hall, 961. Star Course Series. Auspices: University Concert and Entertainment Board. Inbal Dance Theatre of Israel, Nov. 12; William Primrose, Dec. 4; Robert Shaw Chorale, Feb. 19; Glenn Gould, March 15; Cleveland Orchestra, April 26.

Star Course Extras. Alfred Deller Trio, Oct. 20; Stan Kenton Presents, Oct. 23; Martha Schlamme, Oct. 29; Michel Sénéchal, Nov. 17; Ahmed Jamal Trio, Dec. 16, 17; Theatre of Vieux Colombier, March 2; Hal Holbrook, March 8; Erroll Garner Trio, March 17; Philadelphia Orchestra, March 26.

School of Music. Director: Duane A. Branigan. Walden String Quartet (Homer Schmitt and Bernard Goodman, violins; John Garvey, viola; Robert Swenson, cello), Oct. 6, Nov. 15, Jan. 12. Faculty Woodwind Quintet (Charles DeLaney, flute; David Ledet, obe; Austin McDowell, clarinet; Thomas Holden, French horn; Sanford Berry, bassoon), Nov. 10, March 29. Baroque Players (George Hunter, harpsichord; Charles DeLaney, flauto traverso; Peter Farrell, viola da gamba), April 24. University Trio (Paul Rolland, violin; Peter Farrell, cello; Stanley Fletcher, piano), Feb. 16. Faculty chamber music, Oct. 27, Nov. 24, Jan. 19.

University Symphony, Bernard Goodman, conductor, Nov. 1, Dec. 4 (with William Primrose, viola), Jan. 17, March 13, April 10 (Student Concerto Concert), May 8 (with University Oratorio Society). University Opera Group, under the direction of Ludwig Zirner, Nov. 22, March 20, May 15. Collegium Musicum, under the direction of George Hunter, Nov. 19, April 24.

Men's Glee Club, Harold Decker, conductor, Nov. 7, Dec. 6, April 9. Women's Glee Club, Russell Mathis, conductor, Dec. 6, April 30. University Concert Choir, Harold Decker, conductor, Dec. 6, March 6. University Choruses, Russell Mathis and Bruce Govich, conductors, Dec. 15. University Oratorio Society, Harold Decker, conductor, Oct. 23, Dec. 15, May 8.

University Wind Ensemble, Robert Gray, conductor, Dec. 10 (Frederick Fennell, guest conductor), May 3. University Percussion Ensemble, Jack McKenzie, conductor, April 19. Nineteen concerts by faculty artists.

Guest artists and organizations for the year include Rama Jucker, cellist, Oct. 8; Julius Hereford, choral coach and consultant, Oct. 19 through 24 and April 18 through May 8; Stanley Quartet of the University of Michigan, Oct. 13; Joseph Kerman, lecturer, Oct. 21; Ulysses Kay, composer, Nov. 5; University of Michigan Men's Glee Club, Nov. 7; George Lucktenberg, harpsichord, Nov. 12; Frederick Fennell, conductor, Dec. 10.

SPRINGFIELD

By Charlotta W. Taylor

Amateur Musical Club-Community Concert Association. Orpheum Theatre, 2,800. Brian Sullivan, Nov. 3; Eileen Farrell, Dec. 8; New Orleans Philharmonic-Symphony, Jorge Bolet, soloist; Boston Opera Company, March 15; two Sunday afternoon musicals with local talent.

Springfield Symphony. Conductor: Harry Farbman. President: Van Courtney Cran, 1630 Wiggins Ave. High School Auditorium, 1,500. Four concerts. Soloists: Edith Schiller, Oct. 13; others to be announced. Two concerts for public school groups.

Springfield Municipal Choir. Conductor: E. Carl Lundgren, 1404 W. S. Grand Ave.

Concordia Seminary Chorus. Conductor: Fred L. Precht. Appearances include one in New York's Town Hall.

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INDIANA

INDIANAPOLIS

By Clarence F. Elbert

Indianapolis Symphony, 502 North New Jersey St. Auspices: Indiana State Symphony Society. President: Herbert E. Wilson. Manager: Alan Meissner. Assistant Manager: Hubert N. Scott. Musical director: Izler Solomon. Associate Conductor: Renato Pacini. Murat Theatre, 2,000. Five young people's concerts; three municipal concerts; three Pop concerts; 20 high school concerts; one grade school concert; 11 out-of-town Indiana concerts; two telecasts. Three-week tour at conclusion of regular season: 21 concerts in Indiana, Wisconsin, Iowa, Illinois, South Dakota, North Dakota, Minnesota, Michigan.

Twelve pairs of subscription concerts. Soloists: Alexander Uninsky, Nov. 14-15; Isaac Stern, Nov. 29-30; Florence Kopleff, Mac Morgan, Donald Gramm, Leslie Chabay, with Indianapolis Concert Choir, Indianapolis Symphonic Choir, and Tech High School Girls Choir, Dec. 5-6; Byron Janis, Jan. 2-3; Leonard Rose, Jan. 30-31; Erica Morini, Feb. 6-7; Jennie Tourel, Feb. 20-21; Rosina Lhevinne, March 5-6.

Community Concerts. Auspices: Community Concert Association of Indianapolis. President: Morey Doyle, 3737 North Gladstone Ave. Murat Theatre, 2,000. Soloists: Rudolf Firkusny, Oct. 16; Goldovsky Grand Opera Theatre, Nov. 25; Ruggiero Ricci, Jan. 11; Roberto Iglesias, Ballet Espanol, Feb. 10; Hilde Gueden, March 4; April presentation to be announced.

Ensemble Music Society of Indianapolis, Inc. President: Edward Taggart. Chairman, Music Committee: Malvin E. Walker, 5945 Carrollton Ave. World War Memorial Auditorium, 520. Vegh String Quartet, Oct. 14; Hungarian Quartet, Nov. 4; Netherlands String Quartet, Jan. 13; Budapest String Quartet, with Walter Trampler, March 9.

Indianapolis Maennerchor. Auspices: Athenaeum Turners. President: Sherwood Blue, 5136 Washington Blvd. Director: Farrell Scott. Athenaeum Main Auditorium, 1,000. Male chorus with soloists: Evelyn Reynolds, Nov. 21; Triad Concert at Murat Theatre, Jan. 29; Saramae Endich, March 12; Eugene Conley, May 14.

Indianapolis Matinee Musicale. President: Mrs. Arch N. Bobbitt, 3635 Totem Lane. L. S. Ayres Auditorium, 500. Soloists: Phyllis Wilcox and David Williams, Nov. 13; Norman Shetler, Jan. 29; Bernard Greenhouse, April 22.

Baltic Concert Association of Indianapolis. President: Viktors Ziedonis. Secretary: Erika Salzemnieks, Box 911, Indianapolis 6. World War Memorial Auditorium, 520. Soloists: Dzidra Beimanis, Oct. 4; Paulo Brivkalne, Nov. 1; Emma Reinvalds, Jan. 24; Indianapolis Sinfonietta in Manual High School Auditorium, Feb. 13.

Indianapolis Symphonic Choir. Chairman of Board: Jack Young, 1020 Westbrook. Conductor: Edwin Biltcliffe. Murat Theatre, 2,000. With Indianapolis Symphony, Dec. 5-6.

James Carley Singers. President: Clarence F. Elbert, 9300 North Delaware St. Conductor: James Carley. World War Memorial Auditorium, 520. Mixed Chorus with soloists. Five concerts.

Indiana Central College. Parker Jordan, 4001 South Otterbein Ave., Auditorium of the Academic Hall, 1,000. Soloists: Luboshutz and Nemenoff, Feb. 11; Irene Jordan, March 7.

SOUTH BEND

By Frank G. Schmidt

The Palace Theatre, scheduled to be razed, has been purchased by the family of Mrs. E. M. Morris and presented to the city of South Bend as a civic auditorium. It may become the home of the South Bend Symphony next year and also the scene of other musical attractions. The Civic Music Association and St. Mary's College which last year combined to offer an artist series are offering their own concert programs this year.

South Bend Symphony, 215 West North Shore Drive. Auspices: South Bend Symphony Association. Conductor: Edwyn H. Hames. President: Mrs. E. M. Morris. Manager: Mrs. Bernard D. Cullity. O'Laughlin Auditorium, 1,450. Five regular concerts, two children's concerts. Soloists: Michael Rabin, Oct. 18; John Browning, Dec. 6; Jean Casadesus, Feb. 7; Byron Janis, March 13; Eileen Farrell, May 1.

Civic Music Association. President: Irvin S. Dolk. Secretary: Mrs. Wesley C. Bender, 53272 Juniper Rd. O'Laughlin Auditorium, 1,450. Ballet of Finland, Oct. 23; Irmgard Seefried, Nov. 11; Carl Palangi, Feb. 4; Minneapolis Symphony, March 4; New York Pro Musica, April 19.

South Bend-Mishawaka Center of Indiana University. Concert series auspices: Progress Club. Progress Club Auditorium, 600. Kaung Soo Won, Oct. 11; Belles of Indiana University, Nov. 15; Indiana University Opera Workshop, Jan. 10; Ray Dudley, Feb. 7.

St. Mary's College Series. O'Laughlin Auditorium, 1,450. Obernkirchen Children's Choir, Oct. 4; first modern

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Romarc Trio with **Prudencija Bickus Stasys Baras, Michael Bondon**

"In Operetta Time" with **Bernard Izzo, Janet Carlson, David Burk**

St. Louis Trio with **Melvin Ritter, Olga Zilboorg, Jane Allen**

"Vignettes": stage incidents with **Dorothy Cathrae & Blanche Lewis**

performance of Stradella's cantata "The Most Holy Birth of Our Lord", Dec. 13; Robert Shaw Chorale and Orchestra, Feb. 10; New York City Opera Company, in "Ballad of Baby Doe", March 13.

University of Notre Dame Artists Series. Washington Hall, 800. Archer and Gile, Nov. 20; New Art Wind Quintet, Dec. 4; Sigurd Rascher, Jan. 13; Mata and Hari, March 11; Rosalind Elias, March 25.

Bethel College Artist Series, Mishawaka. Goodman Auditorium, 600. Juilliard String Quartet, Oct. 31; Gean and Pauline Greenwell, Jan. 30; The Medleys, Feb. 19.

BLOOMINGTON

By Henrietta Thornton

Indiana University. Auditorium Series. Director: Harold W. Jordan. University Auditorium, 3,788. "Dear Liar", Oct. 23; Lucerne Festival Strings, Nov. 6; Glenn Gould, Nov. 23; Boston Opera Company, Jan. 8; Elisabeth Schwarzkopf, Feb. 11; Roberto Iglesias Ballet Espanol, Feb. 17; Indianapolis Symphony, March 9; Philadelphia Orchestra, March 25.

Auditorium Celebrity Series. Takarazuka Dance Theatre, Oct. 16; "Mary Stuart", Dec. 1; Detroit Symphony, Feb. 3; Cesare Valletti and Claramae Turner, March 16.

Extra events: Ahmad Jamal, Sept. 26; Kingston Trio, Oct. 10; Metropolitan Opera, "Il Trovatore", May 18 and "Marriage of Figaro", May 19.

Indiana University School of Music. Dean: Wilfred C. Bain.

University Philharmonic. Conductor: Tibor Kozma. Concerts on Oct. 7, Nov. 4, Dec. 9, Feb. 10, March 2, May 1 (with Choral Union).—Berkshire String Quartet. Concerts on Sept. 28, Oct. 20, Nov. 17, Dec. 2, Jan. 6, Feb. 16, March 15.—Brass Choir. Concerts on Oct. 6, Nov. 3, Dec. 8, Jan. 13, Feb. 23, March 29.—American Woodwind Quintet. Concerts on Oct. 18, Feb. 22, March 28—Baroque Ensemble. Concerts on Oct. 29 and Feb. 8—Symphonic Band. Concerts on Nov. 15, Feb. 14, March 6, March 27, May 15.

University Opera. Conductors: Tibor Kozma and Wolfgang Vacano. "Rigoletto", Oct. 17, 19, 21, Nov. 7; Handel's "Belshazzar" (American stage premiere), Nov. 22; "Most Happy Fella", Jan. 9, 13, Feb. 13; Puccini's "La Rondine", Feb. 5-6; Orff's "The Clever Girl" and Ravel's "The Spanish Hour", March 11-12; "Parsifal", April 10; Egk's "The Inspector General" (American premiere, May 12, 13, 19).

Concerts throughout the year by music school faculty members, Belles of Indiana, Singing Hoosiers, and Opera Workshop.

TERRE HAUTE

By Frederick L. Black, Jr.

Terre Haute Symphony, Indiana State Teachers College. Conductor: James Barnes. President: Miss Kathryn Becker. Secretary: Mrs. Marilyn Belles, 204 Marigold Drive. Student Union Auditorium, 1,800. Three regular concerts: one young people's concert. Soloists: Jon Crain, Nov. 3; Stella Tatlock, pianist, Feb. 16; Winner of auditions, Young People's concert, March 20; Carroll Glenn, May 3. Special concert sponsored by the Terre Haute Symphony board: Obernkirchen Children's Choir, Nov. 23.

Rose Polytechnic Institute Convocation Series. Chairman: Edward A. MacLean. Rose Auditorium, 450. Indiana University Philharmonic, Nov. 5; Indiana State Teachers College Choir, Dec. 3. Second semester programs to be announced.

St. Mary-of-the-Woods College. Cecilian Auditorium, 1,050. Candida Pilla, soprano, Oct. 27; Ruth Slenczynska, Nov. 23; New York Pro Musica, April 27.

Woman's Department Club, 507 S. Sixth St. Chairman of Music Section: Mrs. William F. Tearman. Club House, 150. Elizabeth Keenan, pianist, Eugene Esperson, baritone, Nov. 13; Aeolian Trio and Harp, Student Union Ballroom, 600, Jan. 15; Rose Poly Glee Club, May 13.

Indiana State Teachers College Convocation Series. Chairman, V. L. Tatalock. Student Union Auditorium, 1,800. Porgy and Bess Singers, Nov. 3. Second semester convocations to be announced.

Tri Kappa Sorority. Student Union Auditorium, 1,800. President: Mrs. Richard Harrington, 220 Hamilton Dr. U. S. Marine Band, two concerts, Nov. 7.

FORT WAYNE

By Thomas L. Cooksey, Jr.

Community Concerts. President: Hertha Duemling. Scottish Rite Cathedral, 2,100. Goldovsky Grand Opera Theatre, Nov. 24; Eleanor Steber, Dec. 15; Eugene Istomin and Leonard Rose, Jan. 28; Roberto Iglesias Ballet Espanol, Feb. 18; Philadephia Orchestra, March 28.

Fort Wayne Philharmonic, 201 W. Jefferson St. Auspices: Fort Wayne Musical Society. Conductor: Igor Buketoff. President: John Sturgeon. Business manager: Nat Greenberg. Scottish Rite Cathedral, 2,100; Embassy Theatre, 2,700. Six subscription concerts, three young people's concerts. Soloists: Philippe Entremont, Oct. 20; Eugene List and Carroll Glenn, Feb. 9; Kim Borg, March 29.

Philharmonic Quartet. Fort Wayne Art School Auditorium, 250. Six Coffee Concerts.

Fort Wayne Ballet. President. Margaret Ann Keegan. Scottish Rite Cathedral, 2,100. Robert Joffrey Theatre Ballet, Oct. 12; Fort Wayne Ballet Company, Dec. 5, April 29.

News-Sentinel Outdoor Theatre, 2,100. Light opera and musical comedy productions during the summer.

RICHMOND

Artist Series. Indianapolis Symphony, Nov. 5; Juilliard String Quartet, Jan. 10; Leontyne Price with Richmond Symphony, March 9; Janos Starker, May 20.

Musical Arts Society. Musical Arts Quartet with Hazel Dell Nordsieck, Oct. 18; Indianapolis Symphony, Nov. 5 (also Artist Series); Juilliard String Quartet, Jan. 10 (also Artist Series): Musical Arts Quartet with Charles DeLaney, flutist, Feb. 28; Oberlin Woodwind Quintet, April 19.

Richmond Symphony. Indianapolis Symphony, Nov. 5 (also Artist Series and Musical Arts Society); orchestral program, Jan. 17; Leontyne Price with Richmond Symphony, March 9 (also Artist Series); Young Artists Concert, April 24.

EVANSVILLE

Evansville Philharmonic, 350 Court St. Conductor: Minas Christian. President: Earl R. Zeisler. Coliseum, 2,200. Six subscription concerts; four youth concerts. Soloists: Sidney Harth, Thor Johnson, guest conductor, Nov. 16; NBC-TV opera singers in "Amahl and the Night Visitors", Dec. 12; Byron Janis, Jan. 18; Roberta Peters, March 7; with string quartet, April 4.

Musicians' Club of Evansville. President: Mrs. Howard Bootz, 1001 Southfield Rd. Secretary: Mrs. Donald Elliott, 544 S. Weinbach Ave. Coliseum, 2,600. Roberto Iglesias Ballet Espanol, Oct. 15; Goldovsky Grand Opera Theatre, Nov. 19; Detroit Symphony, Feb. 4; Claude Frank, April 2. Sponsors Junior Musicians' Club for fifth - through - eighth - grade students. Provides cash awards for high school and grammar school students, based on performances in competition.

Evansville College. Department of music. Directors: Wesley Shepard and Margaret Taylor Shepard. Little Symphony, E. D. Thompson, conductor: Symphonic Band, Wesley Shepard, conductor: A Cappella Choir, Robert Rapp, director.

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IOWA

DES MOINES

By Francis J. Pyle

Civic Music Association, 1447—57th St. President: Mrs. Fred James, Jr. Manager: Sam M. Shloss. KRNT Theatre, 4,139. Adele Addison, Oct. 20; Geza Anda, Nov. 30; Janos Starker, Jan. 22; Jose Greco Spanish Dancers, Feb. 3; Robert Shaw Chorale and Orchestra, Feb. 16; Dallas Symphony, March 8.

Des Moines Symphony. Auspices: Drake University and Des Moines Symphony Association. Conductor: Frank Noyes. President: Mrs. Ruth Fallein. Business Manager: Arthur J. Johnson. North High School Auditorium, 1,900. Soloists: Maureen Forrester, Nov. 15; John Browning, Jan. 17; Young Artists Winners, March 13; David Abel, May 1.

KRNT Theatre, 10th and Pleasant Sts. Manager: Henry J. Wiemann. Capacity, 4,139. "My Fair Lady", Oct. 12-17; Takarazuka Dance Theatre, Oct. 22; Fred Waring, Nov. 6; "Messiah", two performances, with cast of 500, directed by Stanford Hulshizer, and symphony orchestra, Dec. 6; Ballet Russe de Monte Carlo, Jan. 4; New York Opera Festival, March 21.

Drake University College of Fine Arts. Dean: Frank B. Jordan. University Auditorium, 1,100. Chamber-music series. Drake Band Tour, February 15-20. Drake Band Concert, Don Marcouiller, conductor, Feb. 21. Night of Opera, Andrew White, conductor, March 25-26. Drake Choir Tour, March 28-April 2. Spring Choral Concert, Stanford Hulshizer, conductor, May 15. Faculty recitals.

DAVENPORT

By Ina Wickham

Tri-City Symphony, 2915 Middle Rd. Auspices: Tri-City Symphony Association. Conductor: Charles Gigante. President: George Neiley, Jr. Manager: Mrs. R. B. von Maur. Masonic Temple Auditorium, Davenport, 2,000. Centennial Hall, Augustana College, Rock Island, 2,000. Five pairs of subscription concerts, one family concert: three Pop concerts, two series (eight) children's concerts. Saturday evening concerts. Centennial Hall, Rock Island. Sunday afternoon, Masonic Temple, Davenport. Soloists: Richard Tucker, Oct. 31 and Nov. 1; David Abel, Dec. 5 and 6; Eugene Istomin, Feb. 20-21; Hilde Gueden, March 19 and 20.

Civic Music Association, 2404 Pershing Ave. President: Henry Priester. Manager: Mrs. O. K. Iles. Orpheum Theatre, 2,500. Masterplayers of Lugano, Oct. 13; Ballet of Finland, Nov. 2; Jean Madeira, Jan. 19; Walter Hautzig, Feb. 16; Festival Company of Norway, March 15.

Friends of Chamber Music, Whitaker Bldg. President: E. E. Kolb. Conductor: William Henigbaum. Marycrest College Auditorium, 250; Butterworth Center, 300. Concerts: Oct. 18; Nov. 29; Dec. 19; Jan. 17; March 6; April 9; May 21.

G. LaVerne Flambo. 1319 5th Ave., Moline. Orpheum Theatre, Davenport, 2,500. "Gay Nineties Revue", Oct. 29; Ballet Russe de Monte Carlo, Jan. 6.

SIOUX CITY

By Bernard Shuman

Concert Course Series, 402 Commerce Bldg. Auspices: Sioux City Concert Course. President: Louis Freese. Orpheum Theatre, 2,648. Roberto Iglesias Ballet Espanol, Oct. 27; Robert and Gaby Casadesus, Nov. 17; Hilde Gueden, Feb. 2; Boston Opera Company, March 10.

Sioux City Symphony, 402 Commerce Bldg. Auspices: Sioux City Symphony Orchestra Association. Conductor: Leo Kucinski. President: Miss Nelontine Maxwell. Municipal Auditorium, 5,000. Five subscription concerts, school concerts. Soloists: Isaac Stern, Oct. 18; John and Melinda Dalley, Nov. 22; Witold Malcuzynski, Feb. 14; Leopold Simoneau and Pierrette Alarie, March 27.

Sioux City Choral Association, 3319 Jennings St. Conductor. Paul Snyder. Appearances alone, with symphony orchestra and Morningside College

choir and chamber orchestra; radio and television concerts.

Siouxland Youth Symphony, 402 Commerce Bldg. Auspices: Sioux City Symphony Orchestra Association and Junior League of Sioux City. Conductor: James Hustis.

Morningside College Conservatory of Music, Morningside Ave. Director: James Wood. Annual musical festival; two-week choir tour in winter; one-week band tour in spring; faculty and student recitals.

CEDAR RAPIDS

Cedar Rapids Symphony, 2014 Fifth Ave., S. E. Auspices: Cedar Rapids Symphony Orchestral Association, Inc. Musical director: Henry Denecke. Assistant conductor: Robert Thayer. President: Glenn Johnson. Special representative: Ruth Pape. Coe College Auditorium, 1,200. Six subscription concerts; five high school concerts and one concert at Mt. Mercy College; three student-parent concerts; extra performance of "Faust" with co-operation of local groups; opera director is Val Patacchi, members of opera cast are Lillian Patacchi, Mary Judd, John Druary, Hugh Thompson, Leslie Eitzen, Johann Eschbach. Soloists: Julian Bern, Oct. 5; Kim Borg, Nov. 9; Julia Denecke, Dec. 14; Henryk Szeryng, Jan. 18; Benno Moiseiwitsch, March 21; "Faust", April 25, 26, 27. During season an artist chosen from all-state Iowa auditions will be featured. Mr. Denecke is also conductor of the Bloomington-Normal Symphony in Bloomington.

Denecke Sinfonietta, 2014 Fifth Ave., S. E. Conductor and manager: Henry Denecke. Fall and spring tours in Midwest and Canada. In summer of 1960 appearances in St. Croix Valley, Osceola, Wis. The Sinfonietta while on tour holds music clinics for the benefit of instrumentalists.

Cedar Rapids Community Concert Association, 610 Old Marion Rd., N. E. President: Dr. Paul Beckhelm; President-elect: Mrs. W. P. Ellwood, 2336 Blake Blvd. S. E. Robert Joffrey Dance Theatre, Oct. 15; Lois Marshall, Nov. 19; Mildred Dilling, Feb. 10; Dallas Symphony, March 9.

WATERLOO

By Marion Smith

Waterloo Teachers Community Concerts. (Membership cards will be honored this season at Cedar Rapids concerts. This is a new bonus, and Cedar Rapids members may attend Waterloo Concerts on their cards.) President: Robert Reeves, 1315 Maynard. Paramount Theatre, 1,800. "Gay Nineties Revue", Oct. 26; Claudio Arrau, December 8 at West High auditorium, 1,900; Yi-Kwei Sze, Feb. 14 at West High; St. Louis Symphony, March 9.

Waterloo Symphony. Auspices: Waterloo Symphony Orchestra Association. Conductor: Myron Russell, Iowa State Teachers College, Cedar Falls. President: Robert Tillapaugh, W. Park and Washington, West Junior High, 1,000. Four concerts.

Iowa State Teachers College Lecture and concert series, Cedar Falls. Manager: Howard V. Jones, Iowa State Teachers College. "Dear Liar", Nov. 3; "Most Happy Fella", Dec. 2; Irene Jordan, Feb. 23; Canadian National Ballet, March 30; John Browning, April 12.

Wartburg College Artist Series, Waverly. Manager: A. W. Swenson, Wartburg College. Knight's Gymnasium, 4,000. Luboshutz and Nemenoff, Oct. 11; Fred Waring, Nov. 15; Irving Levine, lecturer, Jan. 17; Robert Shaw Chorale and Orchestra, Feb. 15.

IOWA CITY

By Charles Eble

Civic Music Association, Hotel Jefferson. President: Charles Eble. Macbride Hall, 900. Masterplayers of Lugano, Oct. 14; Martin Canin, Jan. 8: Fine Arts Quartet, Feb. 26; Lili Chookasian, March.

University of Iowa Concert Course. Iowa Memorial Union, 1,200. George London, Nov. 10; Robert Shaw Chorale and Orchestra, Feb. 17; Johanna Martzy, March 16; Minneapolis Symphony, March 30.

University Symphony. Conductor: Charles Gigante. Iowa Memorial Union, 1,200. Six regular concerts.—Chorus. Conductor: Herald Stark. Three concerts, two with orchestra.—Chamber Music Series. Shambaugh Auditorium, 500. Five concerts on Sunday afternoons by faculty organizations.—Annual Fine Arts Festival. Special concerts by University Symphony, faculty groups, and an opera, July.

COUNCIL BLUFFS

Pryor-Menz Concert Service, 316 Wickham Bldg. Directors: Phil Pryor and Cliff Menz.

MOUNT VERNON

Cornell College Conservatory of Music. Director: Paul B. Beckhelm. College Chapel, 1,100. Concert series: Pro Musica Antiqua, Oct. 27; Vasile Venettozzi, Nov. 8; Iisa Takacs, pianist, Dec. 1; Robert Massingham, organist, Dec. 3; Julian Bern, pianist, Jan. 10; Anne Kish, violinist, Feb. 16; Chicago Symphony, Walter Hendl conducting, May 5, 6, 7. College Choir director: P. A. Davison. College Band and Orchestra director: Robert Thayer.

KANSAS

WICHITA

By Donna Merriman

Wichita Symphony, 105 W. 2nd. Auspices: Wichita Symphony Society. Conductor: James Robertson. President: Uel Ramey. Manager: Henry Peltier. Wichita High School East Auditorium, 2,300. Seven pairs of subscription concerts; eight children's concerts; three Pop-Hop concerts for teen-agers. Soloists: Rema Jucker, Oct. 4-5; Toshiya Eto, Oct. 25-26; Mary Lee Scott (Naftzger Award Winner, auditions sponsored by the Symphony), Nov. 29-30; orchestral, Jan. 10-11; Claudio Arrau, Jan. 24-25; Pierre Monteux, Feb. 21-22; "Faust", March 13-14. Other concerts include Munster Choir Concert, Oct. 28; Safeway Stores concerts, Dec. 6-7; MTNA concert, Feb. 23; sponsored Pops concerts, Feb. 28, March 26; tour concerts, Dec. 9, Jan. 14, March 2.

The Wichita Symphony sponsors two youth symphonies: Senior Youth Orchestra, James Robertson, conductor; Junior Orchestra, Eldon Lipp and Roger Roller, conductors. Concerts: Dec. 19, Jan. 30, March 27. Free elementary public, parochial and private school concerts in metropolitan area by the Wichita Symphony String Quartet, Woodwind Quintet and Brass ensemble.

Civic Music Association. President: Frazier Bailey. Wichita High School East Auditorium, 2,300. Master Players of Lugano, Oct. 9; Nelson and Neal, Nov. 22; Mildred Dilling, Dec. 3; Martha Lipton, Jan. 13; Henri Noel, Feb. 1; Canadian National Ballet, March 27.

University of Wichita, School of Music. Dean: Walter J. Duerkson. University Auditorium, 1,500; Fine Arts Center Concert Hall, 600. Concerts during current school year by University Singers, David Foltz, conductor; Men's Glee Club, William Bush, conductor; Concert Band, James Kerr, conductor; Wind Symphonette, James Kerr, conductor; Brass Choir, James Hoffren, conductor.

Opera Workshop. Director: J. Robert Minser. "The Magic Flute", Nov. 12, 13, 14. Faculty artist series. Director clinics.

Resident Faculty String Quartet. (James Ceasar, Beatrice Pease, Joshua Missal and David Levenson).

Friends University School of Music. Director: Cecil J. Riney. Alumni Auditorium, 812. Symphonic Choir, Cecil Riney, conductor. Annual Bach Festival with Doris Okerson; "Christmas Oratorio", with orchestra and Doris Okerson, Ruth Bassett, Ed Sooter, Leslie Breidenthal, Dec. 13. University Band, instrumental ensembles, community orchestra, Merton Johnson, conductor. Faculty and student recitals. Fine Arts Series.

Wichita Choral Society. Auspices: Wichita Choral Society, Inc. Director: David Foltz. President: Rex Brunson. Wichita Forum, 4,000. "Amahl and the Night Visitors" and "Messiah" selections, Dec. 5. Oratorio in spring.

Saturday Afternoon Musical Club. President: Mrs. Byron Jacques. Secretary: Mrs. C. E. Witherspoon. Local program: Joyce George, Oct. 15; Ryszard Bakst, Nov. 19; Allen Grishman and Joel Ryce, Jan. 21; scholarship winners, Feb. 25; New York Brass Quintet, March 31; University of Wichita Opera Theatre, April 21.

TOPEKA

Topeka Civic Symphony, MacVicar Chapel, Washburn University. Auspices: Civic Symphony Society. Conductor: Everett Fetter. President: William F. Turrentine. Hoebner Auditorium, 2,200. Five subscription concerts; one children's concert. Sponsors Topeka Youth Symphony, Robert Hallmann, conductor.

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Community Concert Association, 235 Kansas Ave. President: Ernest C. Kieswetter. Municipal Auditorium, 4,225. Leopold Simoneau and Pierrette Alarie, Oct. 22; Goldovsky Grand Opera Theatre, Nov. 17; Victoria de los Angeles, Feb. 23; Canadian National Ballet, April 5; Cleveland Orchestra, April 28; Rudolf Serkin, May 3.

KANSAS CITY

By Blanche Lederman

Kansas City, Kansas, Symphony. Sponsor: City Recreation Commission. Conductor: Leopold Shopmaker. Chairman of the Board: Harry G. Miller. Business manager; Vincent Lane. Wyandotte High School Auditorium, 1800. Four concerts. Young people's concerts.

Civic Music Association. President: James Thompson. Junior High School Auditorium, 1,000. Bernard Izzo, Oct. 15; Columbus Boy Choir, Nov. 2; Robert Schrade, March 18; St. Louis Trio, April 21.

LAWRENCE

By Blanche Lederman

Kansas University. Concert Course. Manager: Thomas Gorton. Hoch Auditorium, 3,800. Julian Bream, Oct. 20; Philharmonia Hungarica, Oct. 26; Victoria de los Angeles, Feb. 25; Leonard Rose, March 21; Canadian National Ballet, April 4.

Chamber Music Series. University Theatre. Camera Concerti, Nov. 2; Vegh Quartet, Nov. 23; Netherlands Quartet, Feb. 15; Trio di Bolzano, March 14.

University Little Symphony, Symphony. A Cappella Choir, and music faculty in concerts.

KENTUCKY

LOUISVILLE

By William Mootz

For the first time in a decade, the Louisville Orchestra is not commissioning composers to write works for its subscription concerts. Rather, Robert Whitney is reviving old commissions, works that pre-date the beginning of the Louisville Orchestra's special series of records. These revivals will then be incorporated into later Louisville Orchestra recording releases. Music scheduled for revival: Harris' "Kentucky Spring", Schuman's "Judith", Malipiero's Third Piano Concerto, Hindemith's Sinfonietta in E, Chavez's Symphony No. 4, and Diamond's "Timon of Athens" Overture.

George W. Norton, Jr., president of WAVE-TV and WAVE Radio, last year set up a fund of $25,000 to commission a new opera to celebrate the opening of his station's new radio and television center. Lee Hoiby got the commission, and wrote "Beatrice", a short three-act opera, for the occasion. It received its world premiere over WAVE on Oct. 23, and also opened the Kentucky Opera Association's season one week later in a stage performance.

Louisville Orchestra, 830 S. Fourth St. Auspices: Louisville Philharmonic Society. Conductor: Robert Whitney. Manager: Richard H. Wangerin. Columbia Auditorium, 1,100. Six subscription concerts, six children's concerts, four Pop concerts. Subscription series soloists: Paul Kling, Oct. 21-22; Eleanor Steber, Nov. 18-19; Benjamin Owen, Dec. 9-10; Leon Fleisher, Jan. 27-28; Edward Vito, March 2-3; Mary Henderson, Lilian Chookasian, Jean Deis, and Louis Sudler, April 6-7.

Community Concert Association, 970 S. Fourth St. Memorial Auditorium, 1,750. Roberto Iglesias Ballet Espanol, Oct. 13; Obernkirchen Children's Choir, Nov. 29; Giorgio Tozzi, Feb. 6; Philadelphia Orchestra, March 24.

Chamber Music Society. Secretary: Fanny Brandeis. Playhouse, 450. Camera Concerti, Oct. 25; Vegh String Quartet, Nov. 28; Albeneri Trio, Jan. 17; Amadeus String Quartet, Feb. 14; Budapest String Quartet, with Walter Trampler, March 6.

Kentucky Opera Association. Director: Moritz Bomhard. Columbia Auditorium, 1,100. "Beatrice", Oct. 30; "Amahl and the Night Visitors" and "The Soldier's Tale", Dec. 4-5; "La Bohème", Feb. 11-12; "A Masked Ball", March 30-31.

Speed Endowed Series. Woman's Club Auditorium, 1,000. Masterplayers of Lugano, Oct. 29; Thomas Brockman, Nov. 14; Morley Meredith, Feb. 15.

LEXINGTON

By Charles G. Dickerson

Central Kentucky Concert and Lecture Association. President: Herman E. Spivey. University of Kentucky Memorial Coliseum, 12,000. Philharmonia Hungarica, Oct. 9; Roberto Iglesia Ballet Espanol, Oct. 16; United States Navy Band, Oct. 30; International Opera Festival, "La Traviata", Nov. 19; Eileen Farrell, Dec. 16; Detroit Symphony, Feb. 2; Rudolf Serkin, Feb. 15; University of Illinois Glee Club, April 2; Dorothy Kirsten, and Daniele Barioni, tenor, April 7.

Lexington Symphony. Auspices: Lexington Symphony Society. Conductor: Erik Kahlson. President: Clay Simpson. Transylvania College McAlister auditorium, 2,500. Five local concerts.

Central Kentucky Youth Symphony. Auspices: Youth Music Society. Conductor: Robert King. President: Edwin R. Denney. Business manager: Richard Allison, 832 West Main St. Local concerts in schools and short tours.

Central Kentucky Chamber Music Society. President: Mrs. Clarkson Beard. Five concerts at Transylvania College and University of Kentucky.

LOUISIANA

NEW ORLEANS

By Gus LeFevre

New Orleans Philharmonic-Symphony. 605 Canal St. Conductor: Alexander Hilsberg. Assistant conductor: James Yestadt. Business manager: Jack F. Dailey. President: William I. Ricciuti. Municipal auditorium, 2,900. Fifteen subscription concerts. Soloists and guest conductors: Robert Casadesus, Michael Rabin, Gina Bachauer, Istvan Nadas, Sir John Barbirolli, Andres Segovia, Theodore Lettvin, Byron Janis.

New Orleans Opera House Association. 420 St. Charles Ave. General director: Renato Cellini. President; H. Lloyd Hawkins. Municipal auditorium, 2,900. Two performances each of "Tannhäuser", "Lakmé", "La Bohème", "Aïda", "Madama Butterfly", and "Samson and Delilah".

Experimental Opera Theatre of America. 420 St. Charles Ave. General director: Renato Cellini. Four weeks of opera in April and May.

New Orleans Opera Guild (Community Concert series). 819 Canal St. President: Mrs. Edward B. Ludwig, 570 Woodvine. Philharmonia Hungarica, Goldovsky Grand Opera Theatre, Roberto Iglesias Ballet Espanol, Claudio Arrau, David Oistrakh, Richard Tucker, Rosalind Elias and Nicolai Gedda, Cincinnati Symphony with Johanna Martzy, New Orleans Philharmonic with Pavel Lisitsian, Chicago Opera Ballet, Metropolitan Opera Auditions winners.

New Orleans Friends of Music. Dixon Hall, Tulane University. Five chamber-music concerts.

Xavier University. Palmetto and Pine sts. Recitals and concerts.

Loyola College of Music. Concerts and opera workshop.

Crescent City Concerts Association. Gallier Hall. Municipal Auditorium, 5,000 (large side). President: Milton Bush. Six weeks of summer programs.

SHREVEPORT

Shreveport Civic Opera Association, 602 Crockett St. President: James A. Griffith. Musical director: Helen R. Marshall. "Don Giovanni", with Ellen Faull, Norman Treigle, Doris O'Driscoll, Peter Paul Fuchs conducting, March 30-April 3, Marjorie Lyons Playhouse, 359. "Die Walküre", with Jerome Hines, Margaret Harshaw, Walter Herbert conducting, Houston Symphony, Nov. 30, Municipal Auditorium, 3,400.

Shreveport Symphony. Symphony House, 2803 Woodlawn Ave. Musical director: John Shenaut. President: Addison O. Wood. Seven programs, given twice or three times; four "Connoisseur" concerts. Soloists and special events: John Browning, Oct. 27-28; "Carmen", Nov. 17-18; audition winners, Jan. 10; "Madama Butterfly", Jan. 25-26-27; Philippe Entremont, Feb. 16-17; Centenary Choir, March 22-23.

MAINE

PORTLAND

By Marshall F. Bryant

The Portland Symphony has taken an important forward step for the new season. The players will be placed on a paid basis and the concert series extended from four to five concerts.

Portland Symphony. Conductor: Rouben Gregorian. President: Horace K. Sowles, Jr. City Hall Auditorium, 3,000. Five subscription concerts.

Portland Concert Association. President: Robert B. Williamson, Jr. City Hall Auditorium, 3,000. Lucerne Festival Strings, Nov. 29; Festival Company of Norway, Jan. 6; Minneapolis Symphony, Feb. 17; Nicolai Gedda and Rosalind Elias, March 10; Grant Johannesen, April 26.

Rossini Club. President: Mrs. Floyd Barnett. Frye Hall, 700. Fortnightly morning musicales.

MacDowell Club. President: Mrs. Charles W. Martin. Monthly recitals.

Kotzschmar Club. Douglas Frewin. Monthly meetings.

Marston Club. President: Georgia Thomas. Monthly meetings.

Choral Groups. Portland Men's Singing Club, Carl Crosby, director, two concerts. Portland Polyphonic Society, Alfred Brinkler, director, two concerts. South Portland Community Chorus, Madeline Perazzi, director, two concerts. Westbrook Junior College Chorus, Marshall F. Bryant, director, two concerts.

MARYLAND

BALTIMORE

By George Kent Bellows

Peter Herman Adler assumed his duties as music director and conductor of the Baltimore Symphony, with Herbert Grossman as associate conductor for the 1959-60 concert season.

David Cooper was appointed as the Peabody Conservatory of Music's Dean, with new faculty members including Leon Fleisher, painist, as artist-in-residence; Joseph Eger, French horn; and Laszlo Halasz, director of the newly formed Peabody Art Theatre. Luigi Silva, former faculty member, will replace Maurice Gendron, noted French cellist, who has had to cancel his teaching assignment, as well as his concert tours, because of illness.

The Peabody's new venture, the Peabody Art Theatre, will offer their first production, Rossini's "The Turk in Italy", on Dec. 15 and 17 in the school's newly refurbished Concert Hall.

Baltimore Symphony, 800 Cathedral St. Auspices: Baltimore Symphony Association. Musical director and conductor: Peter Herman Adler. Associate conductor: Herbert Grossman. President: Dr. C. Bernard Brack. Manager: Betty Danneman. Lyric Theatre, 2,800. Twelve mid-week concerts (at high school auditorium); 45 concerts in all important Maryland cities, tour of three weeks in major East Coast cities.

Midweek soloists: Leon Fleisher, Oct. 28; complete "A Midsummer Night's Dream", Margaret Webster, Nov. 4; Zino Francescatti, Nov. 18; "The Childhood of Christ", John McCollum, Beatrice Krebs, Chester Watson, Peabody Conservatory Chorus, Dec. 16; Andres Segovia, Jan. 6; Roberta Peters, Feb. 3; Eric Friedman, Feb. 17; Glenn Gould, March 2; Verdi-Wagner program, Frances Yeend, Charles O'Neill, March 9.

Saturday night soloists: Lisa Di Julio, Oct. 24; Joerg Demus, Oct. 31; Bonnie Murray, Jack Russell, Frank Porretta, Western Maryland College Choir, Alfred deLong, director, Nov. 7; Robert Gerle, Nov. 28; "Amahl and the Night Visitors", soloists to be announced, Peabody Preparatory Senior Choir, Donald Regier, director, Dec. 19; Skitch Henderson, conductor and pianist, Jan. 9; Maria Morales, Wally Sandrino, dancers, Jan. 30; "Porgy and Bess", Junetta Jones, Robert Mosley, Morris Queen Chorale, Feb. 27.

Peabody Conservatory College of Music. 1 East Mt. Vernon Pl. President: John R. Montgomery. Director: Peter Mennin. Dean: David Cooper. Superintendent, preparatory department: Leah Thorpe. Peabody Conservatory Concert Hall, 1,000. Candlelight Concerts. Soloists: Ruggiero Ricci, Oct. 20; Pamplona Choir, Nov. 24; Mac Morgan, Dec. 8; Netherlands Quartet, Jan. 19; Philippe Entremont, Feb. 9; Camera Concerti, March 22.

Student organizations: Peabody Orchestra, Elliott Galkin, conductor; Peabody Chorus, Ifor Jones, director; Peabody Band, Richard L. Higgins, leader; Peabody Art Theatre, Laszlo Halasz, director; Rossini's "The Turk in Italy", Dec. 15, 17; opera class, Elemer Nagy, director; dance department, Carol Lynn, director; modern dance, Dale Sehnert. Faculty concerts.

Bonney Concert Bureau, 15-17 N.

Howard St. Director: Lilian Powell Bonney. Lyric Theatre, 2,800. Eight concerts by the Philadelphia Orchestra. Soloists: John Browning, Oct. 21; Mstislav Rostropovich, Nov. 11; Yehudi Menuhin, Dec. 2; Georg Solti, guest conductor, Feb. 10; Gyorgy Sandor, March 16; William Kincaid, April 13. Boston Symphony, William Steinberg, guest conductor, Jan. 21.

Baltimore Civic Opera Company. President: Gerald S. Wies. Artistic director: Rosa Ponselle. Managing director: Walter N. Ruth, 510 Tower Bldg. Lyric Theatre, 2,800. "Rigoletto", Nov. 20, 21; "Faust", Feb. 12, 13; "Tosca", Robert Lawrence, conductor, April 8, 9.

Baltimore Museum of Art, Charles and 31st Sts. Director: Adelyn D. Breeskin. Auditorium, 448. Young Musicians Series: Eger Players, Oct. 10; Trio for Harp, Voice and Flute, Jan. 16; Sigurd Rascher, March 12. Concert Series: Mozart Trio, Oct. 13; Mozart Trio and Contemporary Woodwind Ensemble, May 3.

Central Ticket Agency, 206 N. Liberty St. Director: Harry Baernstein, III. Lyric Theatre, 2,800. Fred Waring, Oct. 16; "La Bohème", Hugh Ross, conductor, Cherry Blossom Opera Company, Oct. 30; Inbal Dance Theatre of Israel, Dec. 26; Moscow State Symphony, Jan. 13; Vienna On Parade, Jan. 16; Roberto Iglesias Ballet Espanol, Feb. 2, Ruth Slenczynska, Feb. 5; Chicago Opera Ballet, Feb. 18; Dame Myra Hess, Feb. 23; "Susannah", New York City Opera Company, Feb. 25; National Ballet of Canada, March 4; Jan Peerce, March 26; Jose Greco Spanish Dancers, April 3.

Chamber Music Society of Baltimore. Musical director: Hugo Weisgall. Museum of Art, 448. Juilliard String Quartet, Nov. 2; Alfred Deller Trio, Nov. 30; Juilliard String Quartet, Feb. 8; world premiere of Leon Kirchner's Concerto for Violin, Cello, Winds and Percussion, commissioned by the Society in celebration of its tenth anniversary, April 24.

Goucher College Concert Series. The Barn, 400, Goucher College Campus, Towson 4, Md. Director: Elliott Galkin. Robert Gerle, Oct. 4; Smetana String Quartet, Nov. 12; Beveridge Webster, Jan. 10; Netherlands Chamber Choir, Feb. 7; Betty Allen, April 3; Chamber Orchestra, Elliott Galkin, conductor, May 29.

Handel Choir of Baltimore. Conductor: James Winship Lewis. "Messiah", Midnight Mass, Charpentier, Marajean Marvin, Ellen Barlog, Daniel Entriken, and John Yard, Old St. Paul's Church, Dec. 13; Bach program, March 6; spring concert, May 15.

Bureau of Music (Department of Recreation and Parks). Madison Entrance, Druid Hill Park. Sponsors ten Saturday night concerts of the Baltimore Symphony, Lyric Theatre; concerts in public schools by Baltimore Symphony; summer band concerts in public parks; combined bands concert, Baltimore Stadium. "Oklahoma!", July 9; ballet night, July 28.

Baltimore and Ohio Men's Glee Club. Conductor: James Allen Dash. Christmas and spring concerts.

Grace Methodist Church. Organist and director: Bruce Eicher. Concert series: E. Power Biggs, Nov. 1; Virgil Fox, Jan. 10; Fauré "Requiem", Beethoven Choral Fantasia, March 6; Washington Brass Choir, Jack L. Cooper, conductor, April 3.

Baltimore Music Club. President: Mrs. Henry C. Tiemeyer, Jr. Bimonthly concerts, Museum of Art and Peabody Concert Hall. Annual contest for soloist with the Baltimore Symphony. Annual contest for professional debut recital. Monthly lecture series, Evergreen House. Closing luncheon and concert, May 21.

Brown Memorial Church. Organist and director: Eugene Belt. Monthly organ recitals and oratorios. Eugene Belt, Oct. 18; Handel's "Messiah", Dec. 1; Helen Howell Williams, Jan. 24; Annual Bach Festival, Heinrich Fleischer and Choral Society, Feb. 29, March 1; Honegger's "King David".

Music Center, 1123 N. Charles St. Director: Ernest R. Fink, Lyric Theatre, 2,800. Ballet Russe de Monte Carlo, Oct. 27.

Bach Society, 101 Park Lane, Baltimore 10. Director: Wolfgang Schroeder. Nov. 22; March 13; May 1. Places to be announced.

MASSACHUSETTS

BOSTON

By Cyrus Durgin

Boston Symphony, 251 Huntington Ave. Music director: Charles Munch. Associate conductor: Richard Burgin. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,613. Twenty-four pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; six subscription concerts at Sanders Theater (Harvard University), Cambridge, on Tuesday evenings; one concert at Kresge Auditorium (Massachusetts Institute of Technology, 1,238, Cambridge); one-week tour of cities in Midwest; concerts in Providence, R. I.; five tours of one week each to New York and other cities.

Boston Pops Orchestra, 251 Huntington Ave. Conductor: Arthur Fiedler. Assistant conductor: Harry Ellis Dickson. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,613. Includes 97 Boston Symphony players. Concerts on weekday evenings and some Sunday afternoons and evenings, in May and June. Another orchestra, called the Boston Pops Touring Orchestra, gives concerts in the winter, in some seasons, in various cities under the direction of Arthur Fiedler. (Not this season).

Esplanade Concerts. Auspices: Boston Symphony Orchestra, Inc. Conductors: Arthur Fiedler, Harry Ellis Dickson, and guests. Manager: Thomas D. Perry, Jr. Hatch Memorial Shell, Charles River Esplanade. Orchestra includes approximately 85 Boston Symphony players. Evening concerts (and three on Wednesday mornings for children) for three weeks in July and August.

Berkshire Festival, Tanglewood, Lenox, Mass. Conductors: Charles Munch and guests. Six weekend series of concerts by chamber orchestra and the full Boston Symphony, in July and August. The Festival also includes student events of the Berkshire Music Center, for members of the Friends of the Berkshire Music Center.

Youth Concerts at Symphony Hall, Inc. Chairman: Henry B. Cabot. Executive director: Mrs. E. Anthony Kutten. Music director: Harry Ellis Dickson. Played by members of the Boston Symphony. Symphony Hall, 2,613. Isaac Stern, violin soloist, Nov. 7; Joseph Silverstein, violin soloist, Nov. 14; Armando Ghitalla, trumpet soloist, Jan. 9 and 16; Conrad Jameson, narrator, High School Orchestra Players of Massachusetts assisting, March 5 and 12.

Boston University Celebrity Series. Managing director: Aaron Richmond, 143 Newbury St. Boston Garden, 13,000; Symphony Hall, 2,613; Jordan Hall, 1,019. New York Philharmonic, Oct. 20; Yehudi and Hephzibah Menuhin, Oct. 18; Juilliard String Quartet, Oct. 25; Philadelphia Orchestra, Oct. 28; "The World of Carl Sandburg", Oct. 22 and 23; Polish State Folk Ballet, Oct. 30 and 31; Mstislav Rostropovich, Nov. 1; Adele Addison, Nov. 8; Artur Rubinstein, Nov. 15; Carlos Montoya, Nov. 20 and 21; Budapest String Quartet, Nov. 22 and Jan. 10; Robert Casadesus, Dec. 6; Inbal Dance Theatre of Israel, Dec. 10 to 14; Vienna Choir Boys, Jan. 13; Zino Francescatti, Jan. 17; Moscow State Festival Orchestra, Kiril Kondrashin, conductor, Jan. 22; Witold Malcuzynski, Jan. 24; Festival Quartet, Jan. 31; Cleveland Orchestra, Jan. 7; Marian Anderson, Feb. 10; Gina Bachauer, Feb. 14; Elisabeth Schwarzkopf, Feb. 21; Roberto Iglesias Ballet Espanol, Feb. 26; Byron Janis, March 6; Griller Quartet, March 13; Vienna on Parade, March 18; Jose Limon and Dance Company, March 19 and 20; Christian Ferras, March 22; Lamoureux Orchestra, April 10; Andres Segovia, April 19.

Aaron Richmond, 143 Newbury St. Mr. Richmond's other activities include an International Dance Series, in association with S. Hurok, which will consist of certain dance events in the Boston University Celebrity Series and the Bayanihan Philippine Dance Company, Nov. 9 and 11; Vienna Philharmonic, Nov. 18 (this attraction presented in association with the trustees of the Boston Symphony); Jose Greco Spanish Dancers, Jan. 8 and 10.

Mr. Richmond books the artists for the Boston Morning Musicales, and sponsors the following out-of-town series:

South Shore Concert Series, Quincy, Mass. Elena Nikolaidi, Oct. 13; Grant Johannesen, Dec. 8; Giorgio Tozzi, Jan. 24; Baltimore Symphony, March 22.

Temple Beth El Artists Series, Providence, R. I. Artur Rubinstein, Nov. 17; Henryk Szeryng, Jan. 27; Roberta Peters, March 9; Eden and Tamir, March 30.

Country Evening Concert Series, Weston, Mass. Christian Ferras, Jan. 15; Jorge Bolet, Feb. 12; Hilde Gueden, March 25.

Dana Hall School Series, Wellesley, Mass. Adele Addison, Nov. 13; Dorothy Stickney, Jan. 15; Christian Ferras, March 11; Grant Johannesen, April 22.

Phillips Andover Academy Series, Andover, Mass. Shakespeare Festival, Oct. 10; Jan Smeterlin, Dec. 11; John Sebastian, Jan. 15.

Phillips Exeter Academy Series, Exeter, N. H. Carlos Montoya, Nov. 22; John Sebastian, Jan. 17; Vronsky and Babin, April 3.

Greater New Bedford Concert Series, New Bedford, Mass. Jan Smeterlin, Nov. 10; William Warfield, Feb. 14; National Symphony, March 12.

Temple Emanu-El Artists Series, Marblehead, Mass. Luboshutz and Nemenoff, Nov. 2; Inbal Dance Theatre of Israel, Dec. 9; Boris Goldovsky, Jan. 24; Roberta Peters, Feb. 15.

New York City Opera Company (under Ford Foundation Grant). Symphony Hall, 2,613. March 23, 24 and 25. "Six Characters in Search of an Author" (Boston premiere), by Hugo Weisgall; "Susannah," by Carlisle Floyd; "The Ballad of Baby Doe," by Douglas Moore.

New England Opera Theatre, 120 Amory St., Brookline. Artistic director: Boris Goldovsky. Executive director: Ralph G. Tedford. Wilbur Theatre, 1,208. Jan. 17-29, two productions in English: "Rigoletto" and "Così fan tutte." The New England Opera Theatre also has sent out a touring company in "Rigoletto."

Opera Group, 209 Massachusetts Ave. Artistic director: Sarah Caldwell. Administrator: Josh Baldwin. Donnelly Memorial Theater, 3,500. "Tosca," Nov. 9. Two other productions to be announced. Fall tour in "The Voyage to the Moon."

Mason Music Foundation, 59 Fayerweather St., Cambridge. President: Paul Doguereau. Jordan Hall, 1,019; Sanders Theatre, Cambridge. Masterplayers of Lugano, Nov. 19 and 20; Quartetto di Roma, Feb. 26; Nicole Henriot-Schweitzer, March 4; Claremont Quartet, March 25. Free concerts.

Handel and Haydn Society, 687 Boylston St. Conductor: Edward F. Gilday. Conductor emeritus: Thompson Stone. Manager: Elizabeth I. Burt. President: F. Otis Drayton. Symphony Hall, 2,613. Handel's "Messiah", Dec. 6, 13, 14; Mozart's Grand Mass in C minor, April 3.

Boston Opera Association, 420 Boylston St. Promotion manager: Harriet E. O'Brien. Spring season by Metropolitan Opera Association. Metropolitan Theatre, 4,300.

Boston Morning Musicales. Chairman executive committee: Mrs. John W. Myers. Hotel Statler Ballroom, 1,000. Gina Bachauer, Nov. 18; Roberta Peters, Dec. 16; Maureen Forrester, Jan. 6; Henryk Szeryng, Jan. 27; Theodor Uppman, Feb. 17; Cesare Siepi, March 16.

Cambridge Society for Early Music. Music director: Fernando Valenti. Executive secretary: Laura W. Hill. Sanders Theatre, Cambridge. The Tabard Singers, Donn Smithers, conductor, Nov. 2; John Wummer and Fernando Valenti, Nov. 9; New York Brass Quintet, Nov. 16.

Cecilia Society. Conductor: Theodore N. Marier. President: Laura W. Hill, 65 Park Dr. Symphony Hall, 2,613, and Jordan Hall, 1,019. Various concerts.

Brass Ensemble. Director: Roger Voisin. Brass players from Boston Symphony. Concerts to be announced.

Flora Frame, 154 Newbury St. Jordan Hall, 1,019, Symphony Hall, 2,613. Clara Ward Singers, Oct. 10; Anna Russell, Jan. 14 and 15. Various concert and lecture attractions.

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Folklore Productions, 176 Federal St. Manager: Manuel A. Greenhill. Jordan Hall, 1,019, and John Hancock Hall. Alan Lomax, Sonny Terry and Brownie McGhee, Oct. 17; Josh White, Nov. 7; Merle Travis, Nov. 21; Theodore Bikel, Dec. 6; Alfred Deller, Desmond Dupre and Robert Conant, Dec. 12; Sister Rosetta Tharpe, Jan. 9; Geoffrey Holder, Jan. 16; Pete Seeger, Feb. 13; Odetta, March 19; The Weavers, March 26; Oranim Zabar Israeli Singers and Dancers, April 2. New England Mutual Hall, "The World of Sholom Aleichem", Nov. 24-29.

New England Conservatory, 290 Huntington Ave. President: James Aliferis. Dean: Chester W. Williams. Conductor, student orchestra: James Dixon. Conductor, student chorus: Lorna Cooke de Varon. Director, department of opera: Boris Goldovsky. Head of piano department: Howard Goding. Head of vocal department: Frederick Jagel. Head of popular music department: William Tesson. Head of organ department: Donald Willing.

Boston University School of Fine and Applied Arts, 857 Commonwealth Ave. Dean: Robert A. Choate. Chairman, music division: Jules Wolffers. Head of Arts Center: Max Kaplan. Conductor of student orchestra: Marvin Rabin. Head of opera department: Sarah Caldwell. Concerts by student groups; radio activities (WBUR), and plays in Boston University Theatre, and various auditoriums at the School of Fine and Applied Arts.

Boston Museum of Fine Arts. Huntington Ave. Educational director: William Germain Dooley. Concert director: Narcissa Williamson.

Boston Conservatory of Music, 26 The Fenway. Director: Albert Alphin. Dean: Robert Dumm. New members of faculty: Serge Conus, piano; Francis Findlay, music education; Richard Bobbitt, music history. Director, chamber-music workshop: Rouben Gregorian. Director, opera workshop: Hamilton Benz.

Boston Public Library, Copley Square. Director: Milton E. Lord. Lecture Hall. Free lectures and concerts.

Lordly and Dame, 80 Boylston St. Managers: Dana Lordly, Samuel Dame, Martin Forrest. Lecture and other attractions.

Harvard University Department of Music. Cambridge. Chairman: John Ward. Sanders Theatre, 1,200; Paine Hall, 500. Miscellaneous concerts under auspices of the department.

Chorus Pro Musica, 28 Brimmer St. (Mixed chorus). Director: Alfred Nash Patterson. Symphony Hall, 2,613; Jordan Hall, 1,019; Trinity Church. Bach's B minor Mass, Nov. 22, soloists: Phyllis Curtin, Florence Kopleff, Robert Price, Mac Morgan; "'Messiah' Sing", Dec. 17; Antiphonal Music, Jan. 20; "Concert of Contrasts", March 18; Beethoven's Ninth Symphony, Pierre Monteux conducting, April 6; Monteverdi "Vespers" and "Ship of Death" by Raymond Wilding-White, May 22.

Massachusetts Institute of Technology, Cambridge. Director of Music: Klaus Liepmann. Director of Humanities Series: Gregory Tucker. Humanities Series, Kresge Auditorium: New York Pro Musica, Oct. 25; Camera Concerti, Nov. 15; Paganini Quartet, Jan. 17; Juilliard Quartet, March 13; Gold and Fizdale, April 10. Other miscellaneous concerts sponsored by the department.

Martin A. Forrest, 80 Boylston St. Specializes in dance and lecture attractions.

Apollo Club. Director: William Achilles.

Longy School of Music, 1 Follen St., Cambridge. Director: Melville Smith. Affiliated with Harvard University, Radcliffe College and Emerson College.

Demeter Zachareff, 25 Huntington Ave. Miscellaneous musical and lecture events.

Baltic Concert Series. Management: Baltic American Society of New England, Inc., 190 Beacon St. Jordan Hall, 1,019. Paula Brivkalne, Oct. 22; Stasys Baras, Jan. 29; Estonian Ladies' Choir of Toronto, Udo Kasemets, conductor, April 24.

Country Evening Concert Series, Weston, Mass. Christian Ferras, Jan. 15; Jorge Bolet, Feb. 12; Hilde Gueden, March 25.

Newton Community Concerts Association. President: Ernest G. Angevine, 95 Prince St., West Newton. Newton High School Auditorium, Newtonville. Mildred Miller, Nov. 15; Yehudi Menuhin, Dec. 7; Chicago Opera Ballet, Feb. 7; Eden and Tamir, March 31.

North Shore Philharmonic. Conductor: Rolland Tapley. Lynn City Hall Auditorium. Three concerts. Soloists: Jean Graham, pianist, Nov. 15: Joseph Silverstein, violinist, Jan. 24; Armando Ghitalla, trumpeter, March 27.

Wellesley Community Orchestra. Conductor: Rolland Tapley. Fall, Winter and spring concerts, Wellesley High School Auditorium.

SPRINGFIELD

By Benson E. Snyder

Springfield Symphony, 49 Chestnut St. Auspices: Springfield Orchestra Association. Conductor: Robert Staffanson. President: James J. Shea. Manager: Benson E. Snyder. Municipal Auditorium, 3,218. Six subscription concerts in Springfield; three subscription concerts in Holyoke; eight children's concerts in Springfield, two in Holyoke, one in South Hadley, one in Wilbraham (John Langstaff, soloist and commentator); two Pop concerts; one convention concert (National Municipal League); one teenage "Cushion Pops"; tour concerts. Subscription Series soloists: Isaac Stern, Oct. 15-16; Ronald Hodges, pianist, Nov. 10; Dorothy Feldman, soprano, and David Laurent, baritone, in Vaughan Williams' "Sea Symphony", Dec. 1; Frans Reynders, mime (World premiere of "Till Eulenspiegel" in pantomine), Jan. 19; Sylvia Zaremba, Feb. 26; Saramae Endich and Leopold Simoneau, in "Orfeo ed Euridice"; Kim Borg, in excerpts from "Boris Godunoff", March 1.

Springfield Symphony Chorus, 49 Chestnut St. Auspices: Springfield Orchestra Association. Conductor: Robert Staffanson. President: Mrs. William Nessell. Manager: Benson E. Snyder. Performances with Springfield Symphony, including Vaughan Williams' "Sea Symphony", "Orfeo ed Euridice", and "Boris Godunoff" (excerpts in concert form).

Western Massachusetts Young People's Symphony. Auspices: Springfield Orchestra Association. Conductor: Robert Staffanson. President: Bruce Brown. Manager: Benson E. Snyder. Concerts on Springfield Symphony subscription series in Springfield and Holyoke. Tour concerts.

Woodwind Quintet of the Springfield Symphony. Auspices: Springfield Orchestra Association. Manager: Benson E. Snyder. Gerardo Levy, flute; Dorothy Kidney, oboe; Efrain Guigui, clarinet; Mary Anne MacKinnon, bassoon; Jeane Paella, horn. In residence at Springfield College. New York debut at Carnegie Recital Hall, Jan. 2, 1960. Performances in concert series, colleges, schools, clubs, military bases, tours.

Concert Association of Greater Springfield, 10 Stearns Square. Auspices: Junior League. President: Hans Passburg. Artists chairman: Mrs. Clark Richards. Municipal Auditorium, 3,218. Three concerts: New York Philharmonic, Oct. 19; Victoria de los Angeles, Jan. 26; Lamoureux Orchestra, April 7.

Tuesday Morning Music Club. Museum of Fine Arts, 49 Chestnut St. President: Mrs. Charles Freeman. Museum Theatre. 315. Nine member programs, including "Captain Lovelock" by John Duke, March 15; one Junior Extension program; two artists programs — Maria Luisa Faini, Oct. 20; Juilliard Quartet, Feb. 2.

Amherst College Concert Series, Amherst, Mass. Auspices: Music Dept. Co-chairmen: Vincent Morgan and Henry Mishkin. College Hall, 650; Mead Building, 400. Alfred Deller Trio, Nov. 2; Rey de la Torre, Jan. 7; Amadeus Quartet, Feb. 18.

Amherst Community Opera, 58 Woodside Ave., Amherst. Director and president: Fiore Contino (leave-of-absence, 1959-60). Amherst Regional High School, 910. "Marriage of Figaro", Nov. 6-7.

Chicopee Community Concert Association. Our Lady of Elms Auditorium, 1,200. President: John D. Casey. Eugene List, Oct. 19; Lorenzo Alvary and Ewan Harbrecht, Dec. 7; Jon Crain, Jan. 19; Alec Templeton, April 6.

Holyoke Community Concert Association. War Memorial Auditorium, 1,185. President: Louis Meinhardt. Ballet, Oct. 20; Lucerne Festival Strings, Nov. 30; Donald Gramm, Jan. 6; Grant Johannesen, March 18.

Arts in Performance. Auspices: Mt. Holyoke College, So. Hadley, Mass. President: Richard G. Gettell. Chapin Auditorium, 1,400. Stratford Players, Oct. 12; Robert Joffrey Theatre Ballet, Dec. 9; Cleveland Orchestra, Feb. 5; Robert Shaw Chorale and Orchestra, March 11.

Pioneer Valley Symphony, Greenfield, Mass. Conductor: Nathan Gottschalk. President: Dr. William McClelland. Greenfield High School Auditorium, 1,100. Four subscription concerts. Soloists: William Masselos, Nov. 18; Kahn and Paranov, duo-pianists, Jan. 27; "Elijah", March 26; Leonard Rose, May 18. Children's opera, "Beauty and the Beast", April 2.

Smith College Concert Courses, Northampton. Chairman: Solon Robinson. Sage Hall, 740; John M. Greene Hall, 2,200. Detroit Symphony, Oct. 27; Boston Symphony, Nov. 16; Budapest Quartet, Dec. 1; Cleveland Orchestra, Feb. 6; John Browning, March 3; Hollywood Quartet, March 17; Erica Morini, April 14.

University of Massachusetts, Amherst. Faculty advisor: Doric Alviani. Curry Hicks Building, 3,500. Chris Connor, Oct. 6; Juilliard Quartet, Nov. 23; Yehudi Menuhin, Dec. 8; Roger Wagner Chorale, Feb. 10; Baltimore Symphony, March 17; Nieuw Amsterdam Trio, March 24; Alex Templeton, April 5.

WORCESTER

By John F. Kyes

Worcester Music Festival, Memorial Auditorium. Auspices: Worcester County Musical Association. Music director: T. Charles Lee. President: Paul Revere O'Connell. Office secretary: Mrs. Flora McDermid. Auditorium, 3,450. Six concerts: Oct.17-22, 1960. Chorus of 250, soloists and the Detroit Symphony, Paul Paray, conductor, Valter Poole, associate. T. Charles Lee, choral conductor.

Civic Music Association, Memorial Auditorium. President: C. Jerry Spaulding. Secretary: Mrs. Flora McDermid, Auditoirum, 3,450. Belen Amparan, Nov. 2; New York Philharmonic, Dec. 7; Robert Merrill, Jan. 5; Karlsrud Chorale, Jan. 24; National Symphony, March 13; Seymour Lipkin, April 30.

Worcester Art Museum, 55 Salisbury St. Director: Daniel Cotton Rich. Museum Court, 1,000. Detroit

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Wind Quintet, Oct. 21; Yoko Ito, Japanese singer and dancer, Oct. 30; New York Trio, Nov. 22; Peloquin Chorale, Dec. 20; Herb Pomeroy and Jazz Ensemble with lecturer, Jan. 10; Budapest Quartet, March 27; Worcester Orchestra String Ensemble, Nov. 8 and Feb. 21; recitals on classical organ by Henry Hokans.

Worcester Oratorio Society, 440 Lincoln St. Conductor: Thompson Stone (1959); Arvid C. Anderson (1960). President: H. Ladd Plumley. Secretary: Donald G. Congdon. Auditorium, 3,450. "Messiah", Dec. 6, 1959 and Dec. 11, 1960.

Fine Arts Course, Clark University. Director: Relly Raffman. Atwood Hall, 800. Ballet of Finland, Sept. 30; Turnau Opera Company, Oct. 29; Juilliard String Quartet, Dec. 15.

Worcester Orchestral Society, 321 Main St. Conductor: Harry Levenson. President: H. Ladd Plumley. Business manager: John W. Sheldon. Sponsor of the Worcester Orchestra, 45-piece professional symphonic ensemble. Winter concerts "in-the-round", Jan. 17 and 31; Feb. 14 and 28. Viennese Ball, to be announced. Auditorium, 3,450. Six outdoor summer Pop concerts, Institute Park Shell. Society also sponsors Worcester Youth Orchestra, annual concert in March.

Worcester County Light Opera Club, 21 Grand View Ave. President: Demeter J. Steffon. Secretary: Alice E. Bousquet. Atwood Hall, 800. "Oklahoma!", Nov. 27-29; "Guys and Dolls" in May.

MICHIGAN

DETROIT

By Dick Fandel

The Detroit Symphony has inaugurated separate Friday afternoon and Saturday evening series, each of which will be a repeat of the regular Thursday evening concert. Paul Paray's new contract runs through the spring of 1962, when he will have completed a decade as permanent conductor of the orchestra.

Detroit Symphony, Henry and Edsel Ford Auditorium. Auspices; Detroit Symphony Orchestra, Inc. Conductor: Paul Paray. Chairman: John B. Ford. President: Allen G. Barry. Manager: Howard Harrington. Ford Auditorium, 3,000. Three series: 20 evening, seven Saturday evening, five matinee concerts. Guest conductors: Milton Katims, Dec. 3-5; Thomas Schippers, Dec. 10-11; Valter Poole (associate conductor of the orchestra), Dec. 23, Jan. 21-22. Soloists: Jorge Bolet, Oct. 15-16; Arnold Steinhardt, Nov. 12; Jean Madeira, Marjorie Gordon, Brian Sullivan, Donald Gramm, Rackham Symphony Choir in concert version of Bizet's "Carmen," Nov. 19-21; Gina Bachauer, Nov. 26-27; Blanche Thebom, Wayne State University Men's Glee Club. Dec. 17-19; Artur Rubinstein, Jan. 7-9; Benno Rabinof, Jan. 14; Mischa Mischakoff, Mischa Kottler, Jan. 28; Elisabeth Schwarzkopf, Feb. 18; Christian Ferras, Feb. 25-27, Irene Jordan, Frances Bible, David Lloyd, McHenry Boatwright, Rackham Symphony Choir in Beethoven's "Missa Solemnis", March 3; Zino Francescatti, March 10-12; Nathan Gordon, March 17-18; Byron Janis, March 24-26.

Young Peoples' Concerts. Conductor: Valter Poole. Soloists: Melissa Hayden, Andre Eglevsky, Nov. 14; Stuart Hample, Jan. 2; Russell Werneken, narrator, in "Peter and the Wolf," Jan. 16; Pickwick Puppet Theatre, March 5.

Family Concerts. Conductor: Valter Poole. Soloists: Servero Ballet, Dec. 13; Lili Chookasian, Jan. 3; Frank Porretta, Feb. 21; Carol Pachuki, March 20.

Masonic Temple Series. General Manager: C. W. Van Lopik. Masonic Auditorium, 5,000. Also Scottish Rite Cathedral, 1,500. Concert series: Takarazuka Dance Theatre of Japan, Oct. 9; Isaac Stern, Nov. 13; Ballet Russe de Monte Carlo, Dec. 4-6; Jose Greco Spanish Dancers, Jan. 29-30; Risë Stevens, Feb. 12; Glenn Gould, March 11; New York City Opera, March 18-19. Symphony Series: Boston Symphony, Oct. 23; Cleveland Orchestra, Nov. 2; Toronto Symphony, Jan. 12; Lamoureux Orchestra, March 25; Philadelphia Orchestra, May 4. Other presentations: Jose Iturbi, Oct. 31; Clara Ward and the Ward Singers, Nov. 20; Inbal Dance Theatre of Israel, Nov. 21-22; David Oistrakh, Dec. 7; Polish State Folk Ballet, Dec. 8-13; Andres Segovia, Jan. 15; Moscow State Symphony, Feb. 6-7; Roger Wagner Chorale, Feb. 19; Roberto Iglesias Ballet Espanol, Feb. 19, Erroll Garner, Feb. 26; Pavel Lisitsian, Feb. 27; Vienna on Parade, March 4.

Detroit Grand Opera Association, 438 Book Bldg. President: Frank Donovan. Masonic Auditorium, 5,000. Sponsors the Metropolitan Opera Company in five evening performances, May 23-27. "Simon Boccanegra", "Gypsy Baron", "Le Nozze di Figaro", "Andrea Chenier", "Il Trovatore".

Scandinavian Symphony. Auspices: Scandinavian Symphony Society of Detroit, Inc. President: John Soderberg, 18285 Redfern. Scottish Rite Cathedral, 1,500. Conductor: Leonard B. Smith. Four subscription concerts. Soloists: Maria Roumell, Jan. 9; Barbara Holmquest, Feb. 20; Fred Kendall, April 2.

Jewish Community Center Concert Series. Conductor: Julius Chajes. Six subscription concerts, one family concert, one young peoples' concert. Soloists: Zvi Zeitlin, Oct. 13; Joseph Schuster, Jan. 19; Paul Olefsky, Harvey Seigel, Lare Wardrop, March 1; Mischa Kottler, March 29; Linda Newman, Charles Sirard, April 26; Mischa Mischakoff, May 17.

Chamber Music Society of Detroit, 1855 Guardian Bldg. President: Karl Haas. McGregor Memorial Conference Center Auditorium, 600. Four subscription concerts plus special all-Beethoven program, March 15, with Karl Haas, Mischa Mischakoff, and Paul Olefsky.

Women's Symphony. Conductor: Michael Bistritzky. Chairman: Mrs. Willis E. Morgan, 19545 Bretton Dr. Institute of Arts Auditorium, 1,232. Two concerts. Soloists. Ruth Burczyk, Dec. 4; Detroit City Ballet, April 9.

Tuesday Musicale. President: Mrs. A. Bodycombe, 714 Lincoln Road, Grosse Pointe, Mich. Ten regular concerts. Institute of Arts Lecture Hall, 400; Diana Steiner, Nov. 24; Gold and Fizdale, Feb. 3, coinciding with group's 75th anniversary. Institute of Arts Auditorium, 1,232: "Hansel and Gretel", Dec. 8; Institute of Musical Art Ballet, April 5.

Nellie Watts Concert Series. Scottish Rite Cathedral, 1,500. Jean Leon Destine Dance Company, Nov. 29; Rawn Spearman Trio, Jan. 17; Leontyne Price, March 13.

ANN ARBOR

By Helen Miller Cutler

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Gail W. Rector. Conductor: Lester McCoy. Hill Auditorium, 4,500. Choral Union Concert Series. Glenn Gould, Oct. 12; Boston Symphony, Oct. 24; Irmgard Seefried, Oct. 29; Richard Tucker, Nov. 6; Pamplona Choir, Nov. 15; Jan Smeterlin, Nov. 24; Minneapolis Symphony, Feb. 8; Bach Aria Group, Feb. 16; Giulietta Simionato, March 13, Chicago Symphony, April 4.

Extra Concert Series: Boston Symphony, Oct. 25; David Oistrakh, Dec. 8; Witold Malcuzynski, Jan. 15; Pittsburgh Symphony, Feb. 29; Lamoureux Orchestra, March 24.

Annual performances of "Messiah" by Choral Union and Orchestra, Lester McCoy, conductor. Soloists: Saramae Endich, Gladys Kriese, Charles O'Neill, Yi-Kwei Sze, Dec. 5 and 6.

Special concerts: New York Pro Musica, Nov. 11; Andres Segovia, March 7.

Chamber Music Festival. Rackham Auditorium. Festival Quartet, Feb. 12, 13, 14.

Michigan Chorale. Conductor: Lester McCoy. Director: Rachel Andresen. 204 South State St. Hill Auditorium concert, Sept. 13. Other dates, including 1960 European tour.

May Festival. Six concerts. May 5-8. Philadelphia Orchestra; Choral Union, Lester McCoy, director; Thor Johnson, guest conductor. Soloists: Leontyne Price, Andres Segovia, Frances Bible, Albert da Costa, Kim Borg, members of Philadelphia Orchestra.

University School of Music. Dean: Earl V. Moore. Stanley Quartet (Gilbert Ross, Gustave Rosseels, Robert Courte, Oliver Edel), Woodwind Quintet (Nelson Hauenstein, Florian Mueller, Albert Luconi, Clyde Carpenter, Lewis Cooper). University Symphony, Josef Blatt, conductor, University Symphony Band, William D. Revelli, conductor. University Choir, Maynard Klein, conductor. Baroque Trio (Nelson Hauenstein, Florian Mueller, Marilyn Mason). Opera: "Don Pasquale", Nov. 19-21; "Das Rheingold", March 2-5.

Guest artist recitals: Henri Honegger, Walter Roberts, Yfrah Neaman, Samuel Marti, William Teague, Adele Marcus, Alice Ehlers. Recitals by artists in residence: Robert Noehren, Frances Greer, Eugene Bossart, John Flower, Marilyn Mason, Gustave Rosseels, Benning Dexter, Charles Fisher, Florian Mueller, Clyde Carpenter, Millard Cates.

Ann Arbor Civic Symphony Association. Conductor: George C. Wilson. Ann Arbor High School, 2,000, Dec. 1, Feb. 12, March 20, April 24, June 1.

LANSING

By Ethelyn Sexton

Lansing Symphony. Auspices: Lansing Symphony Association. Conductor: Romeo Tata. President: Mrs. B. Newton Barber. J. W. Sexton Auditorium, 2,575. Seven appearances. Assisting artists: Lansing Choral Union, Dec. 13 and Feb. 15; Symphony Brass Quartet, April 12; Winners Children's Contest, April 21; Leona Witter, David Machtel, vocalists, Nov. 1.

Lansing Choral Union. Directors: S. Earle Trudgen, Cyril Barker. Auspices: City church choirs. "Messiah", with Lansing Symphony Dec. 13; Beethoven Ninth Symphony, with Symphony, May 19.

Concert Series. Auspices: Michigan State University. Manager: Wilson Paul. MSU Auditorium, 4,000. Series A.: Takarazuka Dance Theatre, Oct. 13; Guiomar Novaes, Oct. 21; "Mary Stuart", Nov. 30; Blanche Thebom, Jan. 14; Chicago Opera Ballet, Jan. 25; Fred Waring, Feb. 17; New York City Opera, in "The Ballad of Baby Doe", March 7; Chicago Symphony, April 3.

Series B. Takarazuka Dance Theatre, Oct. 14; Yehudi Menuhin, Nov. 3; George London, Nov. 12; Canadian Players, Jan. 12; Chicago Opera Ballet, Jan. 26; Robert Shaw Chorale and Orchestra, Feb. 7; New York City Opera, in "Street Scene", March 8; Lamoureux Orchestra, April 1.

MSU Music Department Series: Manager: Walter Hodgson. Music Auditorium, 575. Masterplayers of Lugano, Nov. 2; University of Illinois Collegium Musicum, Jan. 17; Festival Quartet, Feb. 17; New York Woodwind Quintet, March 10; Roger Sessions (in his own compositions), Feb. 26.

MSU Chorus. Director: Gomer L. Jones. Newly opened to Greater Lansing community as well as students and faculty. MSU Auditorium. Christmas program, Dec. 6; "The Dream of Gerontius", Good Friday.

FLINT

St. Cecilia Society Community Concert Association. President: Mrs. Roy MacArthur, 2930 Circle Dr. Palace Theatre, 1,400. Obernkirchen Children's Choir, Sept. 30; Luboshutz and Nemenoff, Nov. 4; Christian Ferras, Jan. 26; Leontyne Price, March 15.

Flint Symphony. J. Dallas Dort Bldg., 1025 E. Kearsley St. Auspices: Flint Community Music Association and Women's Association for the Flint Symphony. Conductor: Raymond Gerkowski. President: Frederick B. Hopkins. Central High School Auditorium, 1,000. Four regular concerts, "Messiah", two children's concerts. Soloists: David Abel, Oct. 20; Harriet Preston, Dec. 1; concert version of "La Boheme"; Ruth Slenczynska, Feb. 16; Morley Meredith, April 5.

Flint Community Music Association. J. Dallas Dort Music Bldg., 1025 E. Kearsley St. Executive and music organizer: Raymond Gerkowski.

Flint Community Chorus. Conductor: W. Paul Converso. President: H. Paul Allen. "Hora Novissima", Central High School Auditorium, 1,000, Nov. 15; "Messiah". I.M.A. Auditorium, 6,200, Dec. 20.

BATTLE CREEK

By Ellen K. Petersen

Battle Creek Symphony. Conductor: Roger Parkes. President: J. R. Mohlie. Business manager: Earl W. Gordon, 120 Fremont St. W. K. Kellogg Auditorium, 2,441; Lakeview High School Auditorium, 1,500. Four regular concerts; two Pop concerts; two children's concerts. Soloists: Gilda Muhlbauer, Oct. 22; Kenneth Amada, Dec. 13; audition winners, April 24.

Community Concert Association. President: Lowell B. Genebaugh, Sr. Executive-secretary: Mrs. M. Guy Lipscomb, 29 Capitol Ave. N. E. W. K. Kellogg Auditorium, 2,441. William Warfield, Oct. 20; Theatre Men, Dec. 2; Virgil Fox, Jan. 19; St. Louis Symphony, March 17; Chicago Opera Ballet, April 5.

Battle Creek Community Chorus. Conductor: Alfred Giffin Richards, 94 W. Territorial Rd. President: Morris Lagassee. Northwestern Junior High Auditorium, 1,200. "Messiah", Dec. 6; "Elijah", April 26. Other attractions.

Battle Creek Morning Musical. President: J. R. Mohlie. Secretary: Mrs. A. P. Williamson, 49 Fremont St. YWCA Auditorium, 250. Four events.

JACKSON

By William J. Swank

Jackson Symphony, 1008 S. Bowen St. Auspices: Jackson Symphony Orchestra Association. Conductor: George C. Wilson. President: Garrett Gething. Manager: Marshall Collins. Jackson High School Auditorium, 1,800. Four subscription concerts; one children's concert. Soloists: Reah Sadowsky, pianist, Oct. 20; Jackson Euphony Choir and Margery Schnell, harpist, Dec. 1; Frances Greer, Feb. 16: Mischa Mischakoff, April 12.

Community Concert Association, 2207 S. West Ave. President: Vernon Shahan. Jackson High School Auditorium, 1,800. The Chanticleers, Nov. 6; Gold and Fizdale, Jan. 5; Risë Stevens, Feb. 1; Pittsburgh Symphony, March 1.

Jackson Chorale Society, 704 First St. Conductor: MacWilliam Disbrow. First Congregational Church Auditorium, 1,000. Dvorak's "Requiem", choral work for spring concert.

Graun Festival Society, 743 West Michigan Ave. Conductor: J. Alfred Fryer. First Congregational Church Auditorium, 1,000. Three concerts in April, soloists to be announced. All works by Karl Heinrich Graun.

SAGINAW

Saginaw Civic Symphony, Civic Music Library, Waterworks Bldg. Conductor: Wayne Dunlap. President: Dr. Hervey C. Merrill. City Auditorium, 2,500. Four subscription concerts, one children's concert, eight Pop concerts in park in summer. Soloists: Ann Arbor Civic Ballet, Oct. 27; NBC-TV artists in "Amahl and the Night Visitors", Dec. 19; A. James Moon, clarinettist, Feb. 16; Saginaw Choral Society and Plymouth Civic Chorus, in Beethoven's Ninth Symphony, April 26.

Saginaw Community Concert Association, 415 Hayden St. Secretary: Mrs. R. M. Kempton. Obernkirchen Children's Choir. Oct. 1; Goldovsky Grand Opera Company, Nov. 21; Nathan Milstein, Jan. 6; Jorge Bolet, Feb. 8; Pittsburgh Symphony, with Stanley Babin, March 3.

PONTIAC

By Nelda Di Blasi

The Pontiac-Oakland Town Hall Series established last June for the benefit of the Pontiac Symphony, already has a membership of 1,200.

Pontiac Symphony. Conductor: Francisco Di Blasi. Five concerts, two children's concerts, outdoor performance in June. Soloists: Maria Roumell, Nicholas Billardello, Jonathan Swift, in Act II of "Tosca", Oct. 13; Emma Endres-Kountz, pianist, Dec. 8; Celia Merrill Turner, guest conductor, Mr. Di Blasi, soloist, Jan. 26; Philip Steinhaus, organist, March 8; John Dalley, violinist, April 19.

Pontiac-Oakland Town Hall Series. Meredith and Rini Willson, Oct. 14; Fiore de Henriquez, Nov. 11; Peter Comanduras, Jan. 13; Willem L. Oltmans, Feb. 10; Canadian Players, Feb. 26; Jarmila Novotna, March 9.

KALAMAZOO

Kalamazoo Symphony, 426 S. Park St. Conductor: Herman J. Felber. Chairman: Fred R. Schmekel. Manager: Mrs. Raymond H. Deitrich. Central High School Auditorium, 2,650. Seven concerts. Soloists: Benno Rabinof, Oct. 18; Richard Ellsasser, Nov. 15; Jean Madeira, Jan. 25; Western Michigan University Choir, March 20; Roxanne Wruble, April 18.

Community Concert Association. President: Mrs. Fred G. Stanley. Secretary: Mrs. R. Kendell Jones, 4157 Bronson Blvd. Central High School Auditorium, 2,650. Masterplayers of Lugano, Oct. 26; Goldovsky Grand Opera Theatre, Nov. 23; Cornell McNeil, Jan. 3; Chicago Opera Ballet, Jan. 27; Lamoureux Orchestra, March 29.

MINNESOTA

MINNEAPOLIS

By Paul S. Ivory

Minneapolis Symphony, University of Minnesota. Auspices: University of Minnesota and Minnesota Orchestral Association. Musical director, 1959-60: Antal Dorati. Assistant conductor: Thomas Nee. President: Charles Bellows. Manager: Boris Sokoloff. Northrop Auditorium, 5,000. Eighteen subscription concerts, 12 young peoples' concerts (five in St. Paul Auditorium); tours, Feb. 8-March 8 and March 21-April 8. Subscription series soloists: Ingrid Haebler, Oct. 31; Thomas Schippers, guest conductor, Nov. 6; Yehudi Menuhin, Nov. 13; Robert and Gaby Casadesus, Nov. 20; Rafael Druian, Nov. 27; Leonard Pennario, Dec. 4; Howard Mitchell, guest conductor, Dec. 11; University of Minnesota Chorus and soloists, Dec. 18; Claudio Arrau, Jan. 2; Johanna Martzy, Jan. 15; Ruth Slenczynska, Jan. 22; Eugen Jochum, guest conductor, Jan. 29; Eugene Istomin, Feb. 5; Giulietta Simionato, March 11; Szymon Goldberg, March 18; Verdi "Requiem", University of Minnesota Chorus, April 15.

University Department of Concerts and Lectures. Auspices: University of Minnesota. Director: James S. Lombard. Northrop Auditorium, 5,000. Fourteen subscription concerts. Masterpiece series: Blanche Thebom, Oct. 14; Takarazuka Dance Theatre, Oct. 20; Philharmonia Hungarica, Nov. 4; David Bar-Illan, Dec. 1; Cesare Valletti, Jan. 5; Bach Aria Group, Feb. 17; Nathan Milstein, March 1; Rudolf Serkin, April 27. Celebrity Series: Carlos Montoya, Nov. 9; David Oistrakh, Dec. 9; Chicago Opera Ballet, Jan. 12; Boston Opera Company, March 12. Special Concerts: Takarazuka Dance Theatre, Oct. 21; Chicago Opera Ballet, Jan. 13; Moscow State Symphony, Feb. 2-3.

Metropolitan Opera Company. Auspices: University of Minnesota, Department of Concerts and Lectures, Minnesota Orchestral Association, Minneapolis Chamber of Commerce, and other organizations. Northrop Auditorium, 5,000. May 20-21-22.

New Friends of Chamber Music, 2325 Rhode Island Ave. S. President: Gustave Johnson. First Unitarian Society Auditorium, 700. Woodwind Octet, Sept. 21; Beaux Arts Trio, Oct. 24; Alfred Deller Trio, Nov. 23; two pianos and percussion, Jan. 18; voices and instruments, Feb. 15; Amadeus String Quartet, March 19; strings and French horns, Mozart divertimentos, April 25.

Central Arts Council. Music Chairman: Kenneth Britzius. Walker Art Center Auditorium, 250. New York

Pro Musica, Nov. 2; Eger Players, Feb. 23; Improvisation Chamber Ensemble, April 10.

Minneapolis Institute of Arts, 201 E. 34th St. Institute Auditorium, 700. Arts Quartet, Oct. 27. Other attractions.

Civic Orchestra of Minneapolis, 88 S. Tenth St. Conductor: Thomas Nee. President: Kenneth Britzius. Elizabeth Fish Auditorium, 1,528. Series soloists: Bernhard Weiser, pianist, Nov. 19; Tony Danby, oboist, March 4; Rafael Druian, violinist, May 13.

Apollo Club of Minneapolis, 3033 Excelsior Bldg. President: Gerald M. Clark. Director: James F. Allen. Lyceum Theatre, 2,200. Soloists: Charles O'Neill, Nov. 30, Dec. 1-2; Elena Nikolaidi, April 18-19-20.

Thursday Musical, 2016 Emerson Ave. So. President: Mrs. Wendell O. Rogers. Benton Hall, YWCA, 500. Sarah Fleming, Nov. 5; Vera Franceschi, March 3. Artists' programs biweekly.

First Unitarian Society, Concert Series, 900 Mount Curve Ave. Chairman: John Jacobson. Unitarian Society Auditorium, 700. Richard Zgodava, pianist, Nov. 29; Helen Rice, soprano, and Arnold Walker, baritone, Feb. 20; Robert Jamieson, cellist, and Eva Knardahl, pianist, April 30; Bach Festival, June 5.

University of Minnesota Department of Music. Chairman: Paul M. Oberg. Northrop Auditorium, 5000, and Scott Hall, 600. Robert Carwithen, carilloneur, Nov. 3; University Band, Gale Sperry, conductor, with Minneapolis Symphony, Dec. 13; University Chorus, Walter Collins, director, with Minneapolis Symphony, Dec. 18, Jan. 17, April 15; University Symphony, Paul Oberg, conductor, Dec. 7.

MacPhail-Minneapolis School of Music. President: William MacPhail, Jr. Faculty recitals.

ST. PAUL

By John H. Harvey

The St. Paul Civic Philharmonic Society, organized about a year ago, got its program under way this season with appointment of Leopold Sipe, former conductor of the Tacoma Symphony, as music director. The four-point program includes a professional chamber orchestra, a youth orchestra, a community orchestra, and a series of chamber-music performances and lectures in elementary school classrooms.

Womens Institute of St. Paul, 55 E. Fourth St. Auspices: St. Paul Dispatch and Pioneer Press. President: Mrs. J. P. Weyerhaeuser III. Program director: Mrs. B. H. Ridder. Auditorium Arena, 12,000. Ferrante and Teicher, Nov. 4; Fred Waring, Nov. 13; Vienna Academy Choir, Jan. 12; Tito Guizar, April 20; to be announced, May 18.

St. Paul Civic Philharmonic Society, 945 Court House. President: Lawrence Platt, Jr. Music director: Leopold Sipe. Concerts by St. Paul Civic Orchestra, Dec. 16, Feb. 17, April 6, Macalester college student union, 500; by St. Paul Chamber Orchestra, Nov. 15, Dec. 2, Jan. 6, Jan. 27, Central High School auditorium, 800.

Schubert Club, 1858 Summit Ave. President: Mrs. William H. Abbott. Auditorium Theatre, 2,700. Roberto Iglesias Ballet Espanol, Oct. 26; Maureen Forrester, Nov. 10; Netherlands String Quartet, Feb. 18; Lili Kraus, March 7; George London, March 31.

St. Paul Civic Opera Association, 143 W. Fourth St. Conductor: Leo Kopp. Stage director: Glenn Jordan. President: Frederick W. Manley. Auditorium Theatre, 2,700. "Il Trovatore", Nov. 12, 13, 14; "The Student Prince", Jan. 21, 22, 23; "Kismet", April 21, 22, 23.

St. Paul Pop Concerts, 143 W. Fourth St. Auspices: St. Paul Civic Opera Association, St. Paul Musicians Association (AFM), St. Paul Figure Skating Club, City of St. Paul. Conductors: Leo Kopp and Hermann Herz. Secretary: E. A. Furni. Auditorium Arena, 12,000. Concerts on Wednesdays, Fridays and Saturdays, July 8 to Aug. 29.

Hamline University Music Department. Chairman: Russell G. Harris. Faculty chamber-music concerts.

Macalester College Music Department. Chairman: Ian Morton. Donald Betts, pianist, Oct. 9; Flor String Quartet, Oct. 6, Nov. 3, Dec. 8, Jan. 5. Other concerts.

DULUTH

By A. H. Miller

Duluth Symphony, 704 Alworth Bldg. Auspices: Duluth Symphony Association. Conductor: Hermann Herz. President: Kenneth Duncan. Manager: A. H. Miller. National Guard Armory, 3,000. Seven subscription concerts, one Pop concert, three youth concerts, one opera. Soloists: Samson François, Nov. 13; Jesus Maria Sanroma, Dec. 13; Jan Peerce, Jan. 22; Johanna Martzy, March 11; Evelyn Reynolds, Richard Knoll, Edward Sepanik, Margaret Lukas, in Bach B minor Mass, April 15. Opera and cast to be announced.

Matinee Musicale. President: Mrs. R. H. Nelson. Pilgrim Congregational Church, 1,000. Elsa Anneke, Louis Miller, James Smith, Janet Smith, Robert House, Ralph Anderson, Oct. 6; Beaux Arts Trio, Oct. 25; Michel Sénéchal, Nov. 24; Jane Carlson, Feb. 16; New York Brass Quintet, March 25.

Duluth Women's Institute. 424 W. First St. President: Mrs. Herbert Burns. National Guard Armory, 3,000. Meredith and Rini Willson, Oct. 1; Vincent Price, Nov. 19; Vienna on Parade, Feb. 23; Stecher and Horowitz and Hernandez, April 21.

Duluth Variety Theatre. Managers: Leonard Naymark, Matt Crawford. Denfeld Auditorium, 1856. Glenn Miller Orchestra, Oct. 27; "Most Happy Fella", Nov. 26; Don Cossacks, March 15; Liberace, April 12.

Duluth Summer Pops. Auspices: Duluth Summer Pops Association. Conductor: Hermann Herz. Manager: Mickey Levine. Chairman: Clark Kennedy. Municipal Stadium, 6,000. Concerts in July and August.

Duluth Junior Symphony, 704 Alworth Bldg. Auspices: Duluth Symphony Association. Conductor: Hermann Herz. President: Kenneth Duncan. Manager: A. H. Miller. Denfeld Auditorium, 1,856. Annual concert.

ST. CLOUD

By Helen Gale

Civic Music Association. President: K. L. Halverson. Technical High School Auditorium, 1,850. Ballet of Finland, Nov. 4; Jean Madeira, Jan. 12; Curtis String Quartet, Feb. 11; Roger Wagner Chorale, March 7; Stecher and Horowitz, April 24.

St. John's Symphony, St. John's University, Collegeville. Conductor: Gerhard Track. Soloists: Micaela Maihart (Vienna), Willem Ibers (Netherland), pianists. Dec. 8, March 12, May 10.

Other events. Concerts and operas sponsored by music departments of St. Cloud State College, St. John's University, College of St. Benedict.

MISSISSIPPI

JACKSON

By Mary Alice Bookhart

Jackson Music Association, affiliated with Community Concerts, 125 S. Congress St. Auspices: Jackson Music Association. President: Dr. E. Leonard Posey. Manager: Armand Coullet. Chairman of Board: Mrs. D. C. Lea. Municipal Auditorium, 3,300. Ballet Russe de Monte Carlo, Nov. 12; Roger Wagner Chorale, Jan. 19; Cincinnati Symphony, March 2; Grant Johannesen, April 2; Dorothy Kirsten, April 18.

Jackson Symphony, 236 E. Capitol St. Auspices: Jackson Symphony Association. Conductor: Theodore Russell. President: Tom B. Scott, Jr. Murrah and Provine Auditoriums, 1,200 each. Four subscription concerts. Soloists: Richard Kesner, violinist, Oct. 19-20; orchestra concert, Nov. 30-Dec. 1; State contest winners, Feb. 15-16; Isobel De Marco, pianist, March 21-22. Additional: Pops Concert, in May.

Jackson Opera Guild, Box 808. Conductor: Harold Avery. Chairman: James Wooldridge. Millsaps College Auditorium, 1,000. "Die Fledermaus", Nov. 23-24. Stage director: Peter Paul Fuchs. Guest artists: Virginia MacWatters, Audrey Schuh, J. T. Rawlings, Richard Edwards, Betty Monette White.

Jackson State College Lyceum Series, 1325 Lynch St. Auspices: Jackson State College Lyceum Association. President: Mrs. Kathryn Mosley. Dansby Hall Auditorium, 1,000. Philharmonia Hungarica, Oct. 18; Florence Sampson, soprano, Dec. 6; "Macbeth", Feb. 10.

CORINTH

By William Lile Harris

Corinth Concert Association. Manager: William Lile Harris, P.O. Box 131, Cherokee, Ala. Co-chairmen: The Rev. and Mrs. Sidney Ellis, 615 Linden Ave., Corinth. Corinth High School Auditorium, 700. Philharmonia Hungarica, Oct. 17; Village Players in "Village Wooing", Nov. 5; David Tihmar Dance Theatre, Jan. 29; one other attraction to be announced.

VICKSBURG

By Grace Deppe Sauer

Vicksburg Community Concert Association, 314 McAuley Dr. President: Mrs. Raymond W. Sauer. Vicksburg Municipal Auditorium, 2,288. Goldovsky Grand Opera Theatre, Nov. 13; Ballet of Finland, Dec. 10; Mary McMurray, Jan. 21; Concerto Festival with Eugene List, March 8.

MISSOURI

ST. LOUIS

By Charles Menees

St. Louis Symphony, 1176 Arcade Bldg. Auspices: St. Louis Symphony Society. Conductor-musical director: Edouard Van Remoortel. Assistant conductor: Harry Farbman. President: Orrin S. Wightman, Jr. Executive-secretary: William Zalken. Opera House, Kiel Auditorium, 3,530. Twenty pairs of subscription concerts (ten Friday afternoons and Saturday nights, ten Saturday nights and Sunday afternoons); occasional special or Pop concerts; five series of student concerts. Tour of five Midwestern states March 7-22, 14 concerts. Subscription series soloists and guest conductors: Malcolm Frager, Oct. 24-25; Byron Janis, Oct. 30-31; Yehudi Menuhin, Harry Farbman, Nov. 7-8; Margaret Harshaw, Nov. 14-15; Geza Anda, Nov. 20-21; Reding and Piette, Nov. 27-28; Berlioz's "The Infant Christ", with Beatrice Krebs, David Lloyd, John Gillaspy, Jan Rubes, Dec. 5-6; Artur Rubinstein, Dec. 12-13; Gaspar Cassado, Dec. 18-19; Phyllis Curtin, Dec. 26-27; John Browning, Harry Farbman, Jan. 2-3; Leslie Parnas, Paul Kletzki conducting, Jan. 8-9; Henryk Szeryng, Vladimir Golschmann, conducting, Jan. 15-16; Sir John Barbirolli conducting, Jan. 23-24; Isaac Stern, Jan. 30-31; Melvin Ritter, Feb. 5-6; Alice Oelke, Christian

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Ferras, Feb. 12-13; Gary Graffman, Feb. 26-27; Eloise Polk, March 25-26; Beethoven's Ninth Symphony, with Ilona Kombrink, Frances Bible, John McCollum, Kenneth Smith, April 9-10.

Municipal Opera, Municipal Theatre, Forest Park. Auspices: Municipal Theatre Association (non-profit). Musical director: Edwin McArthur. President: Clark Hungerford. Manager: Beverly Kelley. Productions director: John Kennedy. Municipal Theatre (open air), Forest Park, 12,000. Performances of operettas, musical comedies, musical plays, grand opera, early June to September. (There are 1,200 free seats for each performance and many complimentary seats each Monday night for the underprivileged of the area).

Civic Music League, 386A N. Euclid. Opera House, Kiel Auditorium, 3,530. President: Stuart M. Chambers. Ballet of Finland, Oct. 20; Grant Johannesen, Nov. 24; Jean Madeira, Jan. 5; Vienna on Parade, Feb. 17; Cesare Valletti, March 1; New York City Opera, in "The Ballad of Baby Doe", March 15.

Entertainment Enterprises, 1176 Arcade Bldg. Manager: William Zalken. Opera House, 3,530, Convention Hall, 11,000 (both in Kiel Auditorium); American Theatre. Dick Clark Caravan of Stars, Oct. 16; Takarazuka Dance Theatre, Oct. 22; Inbal Dance Theatre of Israel, Nov. 11; Bayanihan Philippine Dance Company, Nov. 23; Ballet Russe de Monte Carlo, Jan. 7 and 8; New York City Opera Company, in "Street Scene", March 16; Chicago Opera Ballet, March 30.

Principia Concert and Lecture Course, 13001 Clayton Rd., Town and Country. Auspices: The Principia. Director: Walter J. Stoffel. School auditorium, 800, limited number of tickets sold to public. (Friday night performance customarily repeated Saturday night at Principia College, Elsan, Ill.) William Primrose, Oct. 9; Pamplona Choir, Nov. 6; Shai K. Ophir, Nov. 20; Anton Kuerti, Feb. 5; Hal Holbrook's "Mark Twain Tonight", March 18; Nicolas Slonimsky, April 8.

Chamber Music Concerts, 3648 Washington Blvd. Auspices: Ethical Society of St. Louis. Sheldon Memorial Auditorium, 900. Quartetto Carmirelli, Nov. 23; Juilliard Quartet, Jan. 25; Quartetto di Roma, Feb. 22; Amadeus Quartet, March 21.

Suburban Community Concerts Association, 328 N. Fillmore, Kirkwood, Mo. President: John A. Holscher. Webster Groves High School, 1,200, and Kirkwood High School, 1,000. Obernkirchen Children's Choir, Nov. 18; Stanley Babin, Jan. 31; Mary McMurray, March 6; Tossy and Jascha Spivakovsky, March 27.

City Art Museum Series, City Art Museum, Forest Park. Series director: Betty Grossman. Museum Auditorium, 485. Alexandra Danilova, Nov. 30; Mariquita Moll, Dec. 7; Marie Zorn, Dec. 14; Leslie Parnas, Dec. 21; Susan Reed, Dec. 27.

Washington University Chamber Music Series, Blewett House. Auspices: Department of Music of Washington University. Director: Leigh Gerdine. Graham Memorial Chapel, 1,000. Music of Robert Wykes, Hindemith, Britten, Oct. 18; music of Ravel, Nov. 15; music of Hindemith, Dec. 6; Schubert's "Die Winterreise", with Leslie Chabay, Jan. 10; music of Prokofieff, Feb. 14; Fernando Valenti, March 6; music of Fauré, April 3.

St. Louis Philharmonic, P. O. Box 591. Auspices: Philharmonic Society of St. Louis. President: Max Risch, Jr. Opera House, Kiel Auditorium, 3,530. Four concerts. Guest conductors and soloists: Edouard Van Remoortel, William Steck, Nov. 19; Harry Farbman, Jan. 14; Jack Wiley, Jane Allen, Feb. 25; Stefan Bauer-Mengelberg, April 7.

Little Symphony, 7806 Delmar. Auspices: Little Symphony Concerts Association. President: Thomas Hall. Conductor: Irwin Hoffman. Washington University Quadrangle, 2,500. Six Friday night outdoor concerts, with local soloists, late June through July.

Kirkwood Symphony. Conductor: Laurent Torno, 6310 S. Rosebury, Clayton, Mo. Kirkwood High School Auditorium, 1,000. Soloists: Laurent Torno, Laura Marriott, Nov. 4; Hellmut Stern, Jan. 20; Herbert Drury, with "Best of Broadway" concert, March 11 and 12; Joan Torno, May 4.

St. Louis String Ensemble. Conductor: Max Steindel. Art Museum Auditorium. 485. Soloists: Laura Marriott, Barbara Cook, Nov. 13; George Hussey, Jan. 15; Bernard Schneider, March 4; Ray Ellerman, William Ehrlich, Herbert Van den Burg, April 29.

St. Louis Grand Opera Guild. Board chairman: Mrs. Thomas M. Sayman. Musical director: Dorothy Ziegler. Metropolitan Opera Regional Auditions, Jan. 9; two American one-act operas and Puccini's "Suor Angelica", Feb. 28 and 29; Albert E. Mudkins, in March; musical program, in April; fashion show and garden party, in May.

Steck String Quartet. Director: William Steck. City Art Museum Auditorium, 485. Concert dates and soloists: Dec. 11; Eleanor Leek, Feb. 12; Edith Schiller, April 1.

New Music Circle. A new group devoted to performance of contemporary music, particularly of St. Louis composers. Soloists for first concert, Oct. 27; Leslie Chabay, Herbert Van den Burg, Vivian Wilkerson, Susan Kagan. Tentative dates: Jan. 5, April 19.

Artist Presentation Society, 7 Hortense Pl. President: Mrs. Stuart Chambers. Wednesday Club Auditorium, 550. (The Committee, a non-profit organization, guarantees recital expenses, with the artist receiving any profits.)

St. Louis Bach Chorus, 396 N. Euclid. Auspices: Bach Society of St. Louis. Director: William B. Heyne. President: R. R. Caemmerer. Kiel Auditorium Opera House, 3,350. Christmas Candlelight Concert, Dec. 11; B minor Mass, May 7.

St. Louis Trio, 7471 Kingsbury. Violinist-manager: Melvin Ritter. Engagements in and outside St. Louis.

St. Louis Institute of Music, 7801 Bonhomme, Clayton, Mo. President: J. P. Blake, Jr. Pianist in residence: Leo Sirota.

Ancient String Instrument Ensemble, 6043A Pershing. Conductor and manager: Jerome D. Rosen. Engagements in and outside St. Louis.

University City Community Orchestra, 8016 Cornell Ave., University City, Mo. President: Mrs. Nathan B. Kaufman. Conductor: William Schatzkamer. A new organization giving its first concert in spring of 1960.

KANSAS CITY

By Blanche Lederman

Kansas City Philharmonic, 1217 Walnut St. Auspices: Kansas City Philharmonic Association. Conductor: Hans Schwieger. Associate conductor: Hugo Vianello. President: Ernest A. Dick. Manager: George Morgulis. Ten Tuesday evening concerts, Music Hall, 2,572. Five Wednesday matinee events, Plaza Theatre, 1,886. Five Connoisseur Concerts, Temple B'Nai Jehudah, 1,000. One Free Katz Concert, Arena, Municipal Auditorium, 10,500. 37 concerts for school children. 20 Sunday broadcasts, sponsored by the Kansas City Life Insurance Company, KCMO-TV. Tuesday soloists: Jorge Bolet, Nov. 17; William Primrose, Dec. 1; Tiberius Klausner, concertmaster, Norman Hollander, cellist, Lee Swinson, harpist, Dec. 15; Sir John Barbirolli, guest conductor, Jan. 5; Thomas Scherman, guest conductor, Jan. 19; Nathan Milstein, Feb. 16; John Browning, March 8; Verdi's Requiem, with Heidi Krall, Albert Da Costa, Martha Lipton, and Nicola Moscona, March 29. Wednesday soloists: William Primrose, Dec. 2; Sir John Barbirolli, guest conductor, Jan. 6; Nathan Milstein, Feb. 17; John Browning, March 9. Connoisseur Concerts soloists: orchestra personnel, Nov. 14; Richard Ellsasser, organist, Dec. 12; Wiktor Labunski, pianist, Wallingford Riegger, composer-conductor, Feb. 13; Dale Reubart, pianist, March 5; orchestra personnel, March 26.

Ruth Seufert Celebrity Series, 1403 Waldheim Bldg. Co-managers: Ruth Seufert and Martha Joe Seufert. Music Hall, 2,572. Jaime Laredo, Dec. 4; Roger Wagner Chorale, Jan. 15; Witold Malcuzynski, Feb. 8; Dallas Symphony, Leonard Posner, concertmaster, soloist, March 5; Pavel Lisitsian, March 18; Canadian National Ballet; Carlos Montoya, guitarist, Jan. 22.

Kansas City Town Hall Series. Auspices: Town Hall Corporation. President and manager: E. H. Newcomb, 1016 Baltimore. Music Hall, 2,572. Philharmonia Hungarica, Oct. 27; Gay Nineties Revue, Oct. 31; Jose Iturbi, Dec. 5; Ballet Russe de Monte Carlo, Jan. 9; Rosina da Rimini, Jan. 23; Karlrsud Chorale, Feb. 13; "Madama Butterfly", with Wagner Opera Company, March 19.

Starlight Theatre Association, 1010 Grand Ave. President: J. F. Pritchard. Production manager: Richard Berger. Conductor: Roland Fiore. Nine Operettas and musical comedies. June 13 through August. Swope Park Amphitreatre, 7,600.

Kansas City Lyric Theatre, 1217 Walnut. Co-chairman: Michael Berbiglia, Henry C. Haskell. Musical director; Russell Patterson. Five performances each of "Tosca", "Rigoletto", "Barber of Seville", "Carmen", Oct. 2 through 27.

Kansas City Chamber Music Society. Auspices: University of Kansas City and Conservatory of Music. President: Earl J. McGrath, Chairman of music department: Everett Hendricks. Playhouse, 510. Camera Concerti, Nov. 1; Vegh String Quartet, Nov. 22; Netherlands String Quartet; Trio di Bolzano, March 13.

Coffee Concerts. Auspices: Jewish Community Center. Chairman: Norman Kahn. Music director: Norman Hollender. B'nai Jehudah Auditorium, 1,000. Five chamber-music concerts.

Conservatory of Music of the University of Kansas City, 4420 Warwick Blvd. Dean: Archie Jones. Conductor, orchestra and band: Russell Patterson. Monthly recitals. Orchestra and band concerts. "Marriage of Figaro", April.

Junior College Concert and Lecture Series. Auspices, Board of Education Music Department. Dean: Miles Blim. School Auditorium, 1,413. Richard Ellsasser, Nov. 25; Susana y Jose, Dec. 11; Christmas program, Dec. 18; other events.

Mu Phi Morning Musicales, Kansas City Alumnae Chapter, Mu Phi Epsilon. President: Mrs. Emil Sees. Ticket proceeds devoted to scholarship fund. Atkins Auditorium, 500. Four Concerts.

Sigma Alpha Iota. President: Marcia Crossley. Program chairman: Sharon Patterson. Tau Sigma Chapter. Scholarship of $100.00 to gifted music student. Four programs

Kansas City Music Teachers Association. President: Robert D. W. Adams, Steinway Hall of Kansas City, Jenkins Music Co., 250. Monthly recitals, other events.

Cantata Singers. Six concerts, November through May.

Youth Symphony of the Heart of America. Chairman: Lee Reeder. Conductor: Richard Cormier.

Kansas City Guild of Music and Allied Arts Teachers. President: Joseph Harding. Monthly recitals, Jenkins Auditorium.

Kansas City Musical Club. President: Mrs. Ralph S. Casford. Monthly assembly programs. Epperson Hall, 300. Program chairman: Mrs. William S. Asendorf. Philanthropic and scholarship activities.

COLUMBIA

By Blanche Lederman

University of Missouri. College of Arts and Science. Chairman: Department of Music, Rogers Whitmore. University Concert Series, Jesse Hall. Beaux Arts Trio, Nov. 3; Grant Johannesen, Nov. 19; St. Louis Symphony, Dec. 2; Johanna Martzy, Jan. 19; Hilda Gueden, Feb. 9; Andres Segovia, March 9; Cleveland Orchestra, April 27.

Faculty recitals, university ensemble concerts.

Stephens College. Department of Music. Music director and manager of concert series: Richard S. Johnson. Sigma Gamma Gamma concert series. The Auditorium. Masterplayers of Lugano, Oct. 12; Alexander Schneider and Mieczyslaw Horszowski, Nov. 9; Eileen Farrell, Nov. 23; John Browning, Jan. 11.

Stephens College Symphony. Conductor: Edward Murphy. "Carousel",

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with Henry Michel, Frances Wyatt, Val Patacchi, Hugh Thompson, Carolee Coombs, and Lilian Marchetto, Oct. 16; Ania Dorfmann, piano soloist, Nov. 30; William Warfield, baritone soloist, Jan. 18; David Davis, violin soloist, Feb. 22; "Lakmé", with Irene Jordan, Jon Crain, Richard Torigi, and Val Patacchi, May 6.

Christian College. Director of the Conservatory of Music: Franklin B. Launer. Robert Rounseville, Nov. 24; faculty recitals.

INDEPENDENCE

By Blanche Lederman

Community Music Association. Independence Symphony, Franklyn S. Weddle, conductor. Six events. Independence Symphony, Gilda Muhlbauer, violinist, Oct. 25; piano festival, Nov. 15; Independence Symphony, Van Horn High School Auditorium, Dec. 13; Symphony, student soloist to be chosen, William Chrisman High School Auditorium, Feb. 14; Conference Concert, Symphony Orchestra. Auditorium Chorale, Bethel Knoche, organ soloist, April 7; Community Music Association Special Concert, Chrisman Auditorium, May 8.

Reorganized Church of Jesus Christ of Latter Day Saints. Catherine Crozier, dedicating new organ, Nov. 6; Independence Messiah Choir, orchestra and soloists. Auditorium Conference Chamber. Conductor: Franklyn S. Weddle. Soloists: Maud Nosler, soprano, Donna Silsby, contralto, William Miller, tenor, Donald Henrickson, baritone, Nov. 29; Auditorium Chorale, Frank K. Hunter, conductor, the Stone Church, Dec. 29; Organ Recitals; Church Music Workshop conducted by John Finley Williamson.

ST. JOSEPH

By Edwin R. McDonald

Civic Music Association, 1413 Ridenbaugh St. President: John F. Killackey. Central High School Auditorium, 1,500. Nelson and Neal, Oct. 5; Frank Guarrera, Nov. 16; Roger Wagner Chorale, Jan. 14; Rosina Da Rimini, Feb. 15; New Orleans Philharmonic-Symphony, March 2.

Fortnightly Musical Club, 1724 North 22d St. President: Mrs. J. M. Easterday. Crystal Room, Hotel Robidoux, 400. Mary MacKenzie, Oct. 26. Grishman-Ryce Duo, Jan. 25; Aviv Dance Theatre, March 7.

MONTANA

GREAT FALLS

By Violet Stevenson

Community Concert Association. President: Mrs. Paul Trigg. Secretary: Mrs. Branson Stevenson, 715 Fourth Ave., N. Civic Center Theatre, 1,882. Ralph Hunter Dramatic Chorus, Nov. 1 (2 performances); Joerg Demus, Feb. 9-10; Robert Joffrey Theatre Ballet, March 7-8; Nicolai Gedda, March 16-17.

BILLINGS

By Bob Tharalson

Community Concert Association, P. O. Box 765. President: Sam W. Stewart. Fox Theatre, 1,500. Ralph Hunter Dramatic Chorus, Nov. 2; Jorge Bolet, Dec. 10; Hilde Gueden, Jan. 28; Robert Joffrey Theatre Ballet, March 9.

Billings Symphony and Chorus, P. O. Box 602. Auspices: Billings Symphony Society. Conductor: George Perkins. Symphony president: Mrs. James O'Brien. Chorus president: Ward Langstroth. Senior High School Auditorium, 850. Five pairs of subscription concerts (three orchestral and two orchestra with chorus). Soloists and special works: Betty Allen, Oct. 24 and 25; David Abel, Dec. 12 and 13; "Israel in Egypt", Feb. 6 and 7; David Bar-Illan, April 30 and May 1. Children's concert.

HELENA

By Carrie Drummond Keil

Community Concert Association. President: John Carlson. Civic Center Auditorium, 2,300. Ralph Hunter Dramatic Chorus, Nov. 5; Robert Rudie, Jan. 26; Yi-KweiSze, Feb. 5; Robert Joffrey Theatre Ballet, with orchestra, March 11; Gary Graffman, April 1.

Helena Symphony Society. Conductor: Gordon Childs. President: Mrs. Otto Klein. Civic Center Auditorium, 2,300. Four programs.

Friends of Music Chorus. Conductor: A. W. Humphreys. Junior High School Auditorium, 900. Schubert's Mass in E flat.

NEBRASKA

OMAHA

By Martin W. Bush

Omaha Symphony, 2218 Dodge St. Auspices: Omaha Symphony Orchestra Association. Conductor: Joseph Levine. President: Kermit Hansen. Manager: Cecil Slocum. Joslyn Art Museum Concert Hall, 1,200. Six pairs of concerts. Soloists: Martial Singher, Oct. 12-13; Berl Senofsky, Jan. 11-12; Moura Lympany, March 7-8; Omaha Symphonic Chorus in Verdi's "Requiem", in Civic Auditorium, 2,600, April 25-26. Three free family concerts during winter; eight outdoor summer Pop concerts in Peony Park.

Tuesday Musical Club. President: Sarah Lee Baird. 680 North 55th St. Joslyn Art Museum Concert Hall, 1,200. Maureen Forrester, Oct. 19; Vronsky and Babin, Nov. 23; Byron Janis, Jan. 20; Bach Aria Group, Feb. 18; Johanna Martzy, March 21.

Joslyn Art Museum, 2218 Dodge St. Director: Eugene Kingman. Museum-sponsored chamber music series in its Concert Hall, 1,200. Juilliard String Quartet, Jan. 17; Netherlands String Quartet, Feb. 21; Fine Arts Ensemble, Nov. 15, March 13; Chamber Orchestra, April 10.

Morning Musicale. President: Howard Kennedy. 2218 Dodge St. Joslyn Art Museum Concert Hall, 1,200. Rawn Spearman, Oct. 23; dates as yet unannounced, Ryszard Bakst, Alan Grishman and Joel Ryce, New York Brass Quintet.

Omaha Civic Opera Society, 510 Electric Bldg. Director: Richard Valente. President: Lloyd Skinner. "Hansel and Gretel" Dec. 12-13; "Carousel", Feb. 19-20; "Pagliacci", April 22-23.

University of Omaha Music Faculty. Chairman: James B. Peterson. Joslyn Art Museum Recital Hall, 325. Three chamber-music concerts.

LINCOLN

By Louis C. Trzcinski

University of Nebraska. School of Fine Arts. Chairman, department of music: Emanuel Wishnow. University

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Coliseum, University Student Union Ballroom, Howell Theatre. University Symphony, Emanuel Wishnow, conductor, three concerts: Leonard Rose, soloist, Nov. 22; "Messiah", Dec. 13; "Requiem" by Verdi, May 8. Nebraska University String Quartet, two concerts. Choral concerts by University Singers, Earl Jenkins, conductor; Madrigal Singers, John Moran, conductor; Variety Glee Club. Dale Ganz, conductor. Professional music sorority and fraternity concerts. Faculty and student recitals.

Lincoln Symphony, Stuart Theatre. Auspices: Lincoln Symphony Association. Conductor: Leo Kopp. President: James MacLean. Manager: James Nissen, National Bank of Commerce, 13th and O. Six regular concerts, four children's concerts. Soloists: Herman Godes, Nov. 17; Frances Magnes, Dec. 15; Claudio Arrau, Jan. 19; Elisabeth Schwarzkopf, March 8; Leon Lishner, April 5.

Community Concerts Association. President: Nate Holman. Pershing Municipal Auditorium, 8,000. "Gay Nineties Revue", Oct. 27; Goldovsky Grand Opera Theatre, Nov. 16; Boston Opera Company, Jan. 11; Canadian National Ballet, March 28.

Nebraska Wesleyan University. Chairman, department of music: Oscar Bennett. Plainsman Theatre, C. C. White Auditorium. "The Telephone", Oct. 30; "Brigadoon", Dec. 9-12; Christmas Choral Program, Dec. 18.

Union College. Chairman, department of music: J. Wesley Rhodes. Eagle Hall, College Auditorium. Musical Arts Trio, Oct. 17; New York Brass Quintet, April 3; "Holiday 1960", May 7.

Pershing Memorial Auditorium, 8,000. Manager: Richard Wagner. New York Opera Festival, Oct. 14; Philharmonia Hungarica, Oct. 25; other attractions.

NEVADA

RENO

By Grace F. Armbruster

Community Concert Association, 27 W. Liberty St. President: Alex Garroway. Secretary: Mrs. Frank Arnold. Civic Auditorium, 1,500. New York Concert Trio, Nov. 13; Eugene List, Dec. 2; Leontyne Price, Feb. 12; Robert Joffrey Theatre Ballet, March 17; Donald Gramm, April 1.

NEW JERSEY

NEWARK

By Philip Gordon

Major concert activities, once left in precarious condition by the sudden dissolution of the Griffith Music Foundation, are firmly re-established: The Garden State Concerts and the New Jersey Chamber Music Society have announced full programs for their second season.

Garden State Concerts, 561 Broad St. President: John S. Thompson. Managing director: Harry Mack. Mosque Theatre, 3,365. Two concert series. Master Series: Philadelphia Orchestra, Rudolf Firkusny pianist, Masterwork Chorus, Nov. 30; Boston Symphony, William Steinberg conducting, Jan. 19; New Jersey Symphony, Claudio Arrau, pianist, Feb. 21; Philadelphia Orchestra, Ania Dorfmann, pianist, April 19. Special Series: Vienna on Parade, Jan. 9; Chicago Opera Ballet, Feb. 10; Lamoureux Orchestra, March 11.

New Jersey Chamber Music Society, 109 Monroe St. Auspices: New Jersey Chamber Music Society, Jerome B. King, chairman; Newark YM-YWHA, Joseph Kruger, president. Chairmen, chamber music committee: Mrs. Eugene V. Parsonnet, Leonard Shiman. YM-YWHA Auditorium, 255 Chancellor Ave., 400. Four Wednesday evening concerts. National Artist Chamber Orchestra, Nov. 18; Quartetto di Roma, Jan. 20; Amadeus Quartet, Feb. 24; Hollywood String Quartet, March 23.

Newark Museum, 43 Washington St. Sponsors: Mr. and Mrs. Franklin Conklin, Leonard Dreyfuss. Music Director: Alfred Mann. Museum Court, 600. Five Sunday afternoon concerts. Harry Cumpson, pianist, Emanuel Vardi, violinist, Walter Lewis, clarinettist, Nov. 1; Stefan Frankel, Halina Neuman, pianist, Dec. 6; Walter Hautzig, Jan. 3; New York Chamber Soloists, Feb. 7; William Diehl, baritone, Melvin Strauss, pianist, string quartet.

PRINCETON

By Philip Gordon

Princeton University Concerts, 2A N. Middle Reunion Hall. Endowed by Philena Fobes Fine Memorial Fund and Jessie Peabody Frothingham Memorial Fund, David H. Blair, Jr., chairman. Concert manager: Mrs. MacKenty Bryan. McCarter Theatre, 1,077. Two concert series. Series I: Philadelphia Orchestra, Oct. 19; Mieczyslaw Horszowski, Jan. 11; Cleveland Orchestra, Feb. 2; Elisabeth Schwarzkopf, Feb. 15. Series II. Clarion Concerts, Newell Jenkins, conductor, Nov. 2; Beaux Arts Trio, Jan. 18; Festival Quartet, Feb. 22; Rosalyn Tureck, March 7; Andres Segovia, March 21.

Princeton Symphony, 134 Mercer St. President: Charles R. Erdman. Conductor: Nicholas Harsanyi. McCarter Theatre, 1,077. Three concerts. Soloists: George Jones, clarinetist, Nov. 16; Erica Morini, Jan. 25; Janice Harsanyi, April 11.

Princeton University Orchestra. Conductor: Nicholas Harsanyi. Alexander Hall, 1,000; McCarter Theatre, 1,077.

Westminster Choir College. President: William F. MacCalmont. Conductors: Warren Martin (symphonic choir), Harold Hedgpeth (tours), Robert Simpson (chapel). Symphonic Choir: Villa-Lobos concerts, Carnegie Hall, New York, Oct. 29, 30, 31, Nov. 1; Verdi "Requiem", Carnegie Hall, April 14, 17, 22, 23; other dates to be announced. Tours to be announced.

Westminster Choir College Orchestra. Conductor: Nicholas Harsanyi. Three concerts. Handel's "Messiah", Dec. 9; Joseph Kovacs, violinist, in January. Bach's Mass in B minor, in April.

MONTCLAIR

By Philip Gordon

Unity Institute, 67 Church St. Director: Barbara Russell. Montclair State College Memorial Auditorium, 1,008; Montclair High School Auditorium, 1,060; Montclair Art Museum, 200. Two concert series. Concert Course: Shakespeare Festival Players (State College), Oct. 16; Budapest String Quartet (this and remaining concerts at High School), Nov. 20; Nathan Milstein, Dec. 11; Leonard Warren, Jan. 8; Vronsky and Babin, March 11; Andres Segovia, April 1; Moura Lympany, April 22. Chamber music series (Art Museum): Smetana String Quartet, Nov. 6; New York Trio, May 6.

Oratorio Society of New Jersey, Box 152. President: Mrs. William Mulertt. Conductor: Peter Sozio. Memorial Auditorium, Montclair State College, 1,008. Three concerts. Brahms "Requiem", David Laurent, baritone, Betty Ann Busch, soprano, George B. Markey, organist, Oct. 14; Honegger's "King David", Feb. 13; Bach's Mass in B minor, April 24.

State College Concert Series, Montclair State College. Auspices: Music Organizations Commission. Chairman: Ward Moore. Manager: William K. Shotwell. Memorial Auditorium, 1,118. Juilliard String Quartet, Oct. 7; opera workshop, Emil Kahn, conductor, Nov. 3, 4; Festival Orchestra, Nov. 24; State College Band, Ward Moore, conductor, Jan. 20; Clarence Snyder, organist, Feb. 17; Janice Matisse, mezzo-soprano, March 23; State College Orchestra, Emil Kahn, conductor, April 20; State College Choir, Russell Hayton, Conductor, May 4.

TRENTON

By Philip Gordon

The Trenton Symphony Orchestra has been reorganized this year under a new conductor and with a new president.

Trenton Symphony, Trenton Trust Bldg. President: Mrs. Mary G. Roebling. Conductor: Nicholas Harsanyi. Chairman, executive committee: John Curry. War Memorial Building Auditorium, 1,860. Four concerts. Westminster Symphonic Choir, Janice Harsanyi, soprano, Rachel Armstrong, contralto, Robert Simpson, tenor, Calvin Marsh, baritone, Oct. 18; Rise Stevens, Dec. 13; Michael Tree, Feb. 8; George London, March 7.

ATLANTIC CITY

By William McMahon

Atlantic City Festival Orchestra. Conductor: William Madden. Featured in Garden Pier summer concerts and convention dates.

Center Symphony. Auspices: Jewish Community Center. Conductor: Herman Fiedler. Business manager: Charles Segal. Jewish Community Center, Atlantic City, Stern Auditorium. Dates to be announced.

Ventnor Festival Youth Orchestra. Ausnices: Ventnor Summer Music Festival. Conductor: William Smith. Summer operation only, with own soloists.

Garden Pier. Auspices: City of Atlantic City. Free concerts, July and August. Producer: William McMahon. Open-air band shell arena, 2,700. Concerts five nights per week, featuring visiting bands, orchestras, choruses, dance groups, and soloists. Resident orchestra; Atlantic City Festival Orchestra.

Community Concerts: President: Samuel Gillingham. Atlantic City High School auditorium, 2,500. Ballet Russe de Monte Carlo, others to be announced.

Ventnor Summer Festival. Auspices: Ventnor City League. Ventnor Pier, 1,200. Six concerts by major artists in July and August.

Fine Arts Series. Jewish Community Center. Manager: Charles Segal. Community Center, Stern Auditorium. Opens Oct. 25; closes May 1. Booked: Meyer Levin, the Oz Group, Sulie Haran, Mira Gilbert, Center Symphony, Howard Da Silva, Eden and Tamir, and Judean Choir.

ORANGE

By Philip Gordon

New Jersey Symphony, 479 New England Terrace. President: Percy Rappaport. Conductor: Mathys Abas. Manager: Nicholas George. Four-concert series, two special concerts, 16 young people's and family concerts. Livingston High School Auditorium, 1,000; Millburn High School Auditorium, 1,000; Montclair State College Memorial Auditorium, 1,008; Fairleigh Dickinson University, Rutherford, 1,000. Livingston series: William Primrose, Nov. 3; Lilian Kallir, Jan. 26; no soloist, March 9. Millburn series (same soloists): Nov. 4, Jan. 27, March 9. Montclair series (same soloists): Nov. 5, Jan. 28, March 10. Rutherford series (same soloists): Nov. 7, Jan. 30, March 12.

Special series, Mosque Theatre, Newark, 3,365: Claudio Arrau, Feb. 21: choral concert, Apr. 10.

Young people's and family concerts in Livingston, Montclair, Berona, Maplewood, Rutherford, Summit, and Glen Ridge.

NEW BRUNSWICK

By Philip Gordon

Rutgers University, The Music House, Bishop Place, and Douglass College, Music Building. Concert activities co-ordinator: Julius Bloom. Chairman, Rutgers music department: Alfred Mann. Chairman, Douglass music department: A. Kunrad Kvam. Five concert series. University Gymnasium, 3,500. Elizabeth Rodman Voorhees Chapel, Douglass College, 980.

At University Gymnasium: Concert series I: Philadelphia Orchestra, Oct. 13; Guiomar Novaes, Nov. 4; Lucerne Festival Strings, with Irmgard Seefried and Wolfgang Schneiderhan, Dec. 2; New York City Opera, Feb. 23; Lamoureaux Orchestra, March 8; Rutgers University Choir and Philadelphia Orchestra, April 25.

At Voorhees Chapel: University concert series II, chamber music: Pierre Fournier, Ania Dorfmann, Nov. 19; Smetana Quartet, Dec. 10; Netherlands String Quartet, Jan. 8; Camera concerti, March 23.

Douglass Faculty series: Catherine Rowe Linville, soprano, George M. Jones, clarinetist, James Reginald Wilson, pianist, Oct. 11; Alfred Mann, recorder, Joseph Kovacs, violinist, Ruth Bleecker, violist, A. Kunrad Kvam, cellist, Catherine Rowe Linville, soprano, David Drinkwater, harpsichordist, Robert Dix Lincoln, pianist, Nov. 22: Thomas Richner, pianist, Feb. 14; University Chamber Orchestra, A. Kunrad Kvam, conductor, John Powell, baritone, March 20. Douglass special series: Chapel Choir and University Chamber Orchestra, Dec. 13; Chapel Choir and MIT Glee Club, Mendelssohn's "Elijah", March 6; John Earle Newton Memorial Recital, soloists to be announced, May 8.

MADISON

By Philip Gordon

Colonial Little Symphony, Drew University. President: David Kelly. Conductor: Nicholas Harsanyi. Manager: Gerald Quinlan. Chairman, executive committee: Dr. John Carlin. Madison Junior High School Auditorium, 1,100. Three concerts. Agi Jambor, Oct. 14; no soloist, Dec. 2; Janice Harsanyi, Feb. 24.

NEW MEXICO

ALBUQUERQUE

By Isabel Wiley Grear

The winning composition in the Albuquerque Civic Symphony's first competition for orchestral works was performed in the subscription concert on Jan. 13: Sinfonietta, by Milan Kaderavek of Drake University, Des Moines, Iowa.

Albuquerque Civic Symphony, Korber Building. Conductor: Maurice Bonney. President: Frank Quinn. Manager: Ralph Berkowitz. Civic Auditorium. Six subscription concerts; three student concerts; three out-of-town performances. Subscription series soloists: Eudice Shapiro and Victor Gottlieb, Oct. 21; Leon Fleisher, Nov. 18; Josef Gingold, Jan. 13; Lola Montes and her Spanish Ballet, Feb. 17; Bach's "St. John Passion", with Aubuquerque Civic Chorus and soloists, March 9.

Community Concert Association. President: Oren Strong, 1100 Coal Ave., S. E. Civic Auditorium. David Abel, Oct. 13; Obernkirchen Childrens Choir, Nov. 12; Vronsky and Babin, Dec. 8; Leontyne Price, Jan. 24; Festival Company of Norway, Feb. 9; George London, April 9; Cleveland Orchestra, April 29.

Albuquerque Civic Chorus. Conductor: Norman Russell Bell. "Amahl and the Night Visitors", Dec. 4, 5, 6; "Messiah", Dec. 13; "St. John Passion", with Civic Symphony, March 9; Bel Canto Singers, April 18; An Evening with Richard Rodgers, May 16.

University Program Series. Union Building Ballroom. Pamplona Choir, Oct. 20; Sal Salvador, Feb. 19; New York Brass Quintet, April 10.

University Theatre. Rodey Hall; Musical director: Kurt Frederick. "L'Histoire du Soldat", Oct. 22-28.

University Opera Workshop. Director: Jane Snow. Musical conductor: Kurt Frederick. "Don Giovanni", April 25, 26.

University Symphony. New Mexico Union Building. Conductor: Kurt Frederick.

La Quinta Series. Albuquerque Little Theatre. Presented by Albert Simms. Director: George Miquelle. Six chamber-music programs in June.

SANTA FE

By Al Licklider

Santa Fe Opera. Managing director: John Crosby, P.O. Box 1654, Santa Fe; 39 E. 67th St., New York 21, N. Y. Santa Fe Opera amphitheatre, 700. Repertoire of "Oedipus Rex" and "Gianni Schicchi", "The Gondoliers", "The Rake's Progress", "The Marriage of Figaro", "La Traviata", "Tosca", and Rossini's "Cinderella". June 22 to Aug. 20.

Rio Grande Symphony. President: Jacques Cartier, Rt. 1, Box 70, Pojauque. Conductor: John Hiersoux, P. O. Box 2273. St. Francis Auditorium, 450. Four concerts. Youth concert program and series of guest artists.

Community Concert Association. President: Mrs. John Chapman, 1316 Morelia. Seth Hall, 1,000. Richard Cass, Nov. 13; Eugene List and Carroll Glenn, Dec. 6; Andre Eglevsky Petit Ballet, Feb. 2; Igor Gorin, March 30.

Theatre Intime Association. Managing director: Al Licklider, Box 8a, Bishops Dodge Rd. St. Michael's College Playhouse, 342. Clara Ward and the Ward Singers, Oct. 21; Shai K. Ophir, Nov. 30; Ximenez-Vargas Ballet Espanol, Jan. 25; Sujato and Asoka, Feb. 16.

LAS CRUCES

By Nancy Miller

Las Cruces Community Concert Association. President: Jess D. Weir, Alameda Junior High School Auditorium. Jerome Hines, Nov. 13; Paul Draper, Dec. 4; Grant Johannesen, Jan. 25; National Artists Symphonette, with Amparo Iturbi, Feb. 14.

New Mexico State University-Community Chorus. Director: Oscar Butler. Concerts in December and March, latter with Las Cruces Symphony.

ALAMOGORDO

By Nancy Miller

Otero County Community Concert Association. President: Kenneth Bender. Central Building Auditorium. Nan Merriman, Nov. 8; Jorge Bolet, Feb. 1; Igor Gorin, April 2; St. Louis Trio, May 1.

NEW YORK

NEW YORK CITY

American Opera Society, 250 W. 57th St. Conductor: Arnold Gamson. Director: Allen Sven Oxenburg. Manager: Herbert Barrett. Carnegie Hall, 2,700. Five performances: "Il Duca d' Alba", Oct. 20; "La Grande Duchesse de Gérolstein", Nov. 10; "La Prise de Troie", Dec. 29; "Les Troyens à Carthage", Jan. 12; "La Voix Humaine", "Les Mamelles di Tirésias", Feb. 23. Soloists include: Eleanor Steber, Jennie Tourel, Regina Resnik, Martial Singher, Laurel Hurley, Denise Duval, Regina Sarfaty, Paul Franke, Lorin Driscoll.

Bach Aria Group. Director: William H. Scheide. Conductor: Frank Brieff. Manager: Herbert Barrett, 250 W. 57 St. Three concerts: Dec. 2, Jan. 13 and Feb. 10. Regular soloists: Julius Baker, Robert Bloom, Eileen Farrell, Norman Farrow, Bernard Greenhouse, Jan Peerce, Carol Smith, Paul Ulanowsky and Maurice Wilk.

Boston Symphony, Symphony Hall, Boston 15, Mass. Music director: Charles Munch. Guest conductor: William Steinberg. Manager: Thomas D. Perry, Jr. Carnegie Hall, 2,700. Five Wednesday night and five Saturday afternoon concerts. Nov. 18 and 21; Dec. 16 and 19; Jan. 20 and 23; Feb. 17 and 20; March 23 and 26. Soloists include: Gregor Piatigorsky, Ania Dorfmann, and Ruggiero Ricci.

Cleveland Orchestra, Severance Hall, Cleveland 6, Ohio. Conductor: George Szell. Carnegie Hall, 2,700. Three concerts. Soloists: Maureen Forrester, Ernst Haefliger, Feb. 1; Henryk Szeryng, Feb. 8; Leon Fleisher, Feb. 15.

Clarion Concerts. Conductor: Newell Jenkins. Manager: Herbert Barrett, 250 W. 57th St. Town Hall, 1,500. Four concerts. Dec. 8, Jan. 19, Feb. 9, March 1. Soloists include Ingrid Haebler, Robert Cole, Robert Nagel, Adele Addison, Saramae Endich, Russell Oberlin, Hugues Cuenod, Ara Berberian, Judith Raskin, Reri Grist, Elinor Ross.

Frick Collection, 1 East 70th St. Frick Collection Music Room. John Browning, Nov. 22; Hungarian Quartet, Nov. 29; William Primrose, Dec. 6; Budapest Quartet, Dec. 13; Rosalyn Tureck, Jan. 17; Quartetto di Roma, Jan. 24; Christian Ferras, Jan. 31; Amadeus Quartet. Feb. 7; Byron Janis, Feb. 14; Ralph Kirkpatrick, Feb. 21; Leonard Rose, Feb. 28; Benno Moiseiwitsch, March 6.

Great Neck Community Concerts. President: Mrs. Edwin Redlich, 26 Old Colony Lane. Great Neck High School, 960. Charles Rosen, Nov. 18; Vienna Choir Boys, Jan. 11; Cleveland Orchestra, Feb. 14; Rosalind Elias, Nicolai Gedda, March 12.

Haarlem Philharmonic Society. President: Mrs. Arthur B. Foye. Chairman of Music: Mrs. Peter Bongert. Grand Ballroom, Waldorf-Astoria Hotel, 1,200. Theodor Uppman, Heidi Krall, Nov. 11; Licia Albanese, Thomas Brockman, Dec. 18; Margaret Roggero, Cornell McNeil, Jan. 15; Eugenio Fernandi, Christian Ferras, March 11; Aase Nordmo Loevberg, Stanley Unrah, April 7. (Audition winner: Janice Matisse)

Little Orchestra Society, 35 W. 53rd St. Conductor: Thomas Scherman. General Manager: Theo Dispeker Associate manager: William Weissel. Four concerts at Town Hall, 1,500; three at Carnegie Hall, 2,700. Oct. 19, Dec. 7, Jan. 25, Feb. 15, Dec. 21, Dec. 28, March 21. Soloists: Ralph Herbert, Norman Kelley, Judith Raskin, Madelyn Vose, Frances Bible, Leopold Simoneau, Gregory Simms, Howard Fried, James Wainner, Robert Goss, Robert Lancaster, Walter Hautzig, John Sebastian, John McCollum, Loren Driscoll, Hugh Thompson, Therman Bailey, Martial Singher, Jan Rubes, Florence Kopleff, Jan Peerce, Irene Jordan, Adele Addison, Michel Sénéchal, Hugh Thompson, Jan Rubes. Guest conductor: Hans Schwieger.

Metropolitan Museum of Art Series, 5th Ave. and 82nd St. Manager: William Kolodney. Grace Rainey Rogers Auditorium, 708. Budapest Quartet, Nov. 27, Dec. 4, Dec. 11, Jan. 8, Jan. 15. First Solo Series: Claudio Arrau, Nov. 13; Julian Bream, Nov. 20; Gina Bachauer, Feb. 26; Isaac Stern, March 25. Second Solo Series: Yehudi Menuhin, Dec. 17; Victoria de los Angeles, Jan. 29; Christian Ferras and Pierre Barbizet, March 3; Benno Moseiwitsch, March 18. Sonata Series: Heida Hermanns and John Corigliano, Nov. 6; Hephzibah Menuhin and Yehudi Menuhin, Dec. 10; Rudolf Firkusny and Erica Morini, Dec. 30; Mieczyslaw Horszowski and Janos Starker, April 14; Rudolf Serkin, April 21. Bach Series: Chamber Orchestra, Dec. 3; Pierre Fournier and Ralph Kirkpatrick, Dec. 3; New York Chamber Soloists, Jan. 28; Musica Aeterna, Feb. 11; Rosalyn Tureck, March 4; Harpsicord Music Society, March 17. American Opera Society Previews: Oct. 18, Nov. 3, Feb. 21. First Chamber Music Series: Lucerne Festival Strings, Oct. 23; Pro Musica Motet Choir and Wind Ensemble, Dec. 12; Quartetto di Roma, Jan. 22; Juilliard Quartet, March 11. Second Chamber Music Series: Netherlands Quartet, Jan. 7; Festival Quartet, Feb. 5; Camera Concerti, March 24; Amadeus Quartet, March 30. Music Forgotten and Remembered, Nov. 29, Jan. 9, Feb. 25, March 12. Young Artist Series: Herbert Rogers, Nov. 12; Sylvia Zaremba, Dec. 16; Lee Luvisi, Jan. 14; Eric Friedman, Feb. 4; Michael Tree, Feb. 18; Martin Canin, March 10.

Metropolitan Opera, Broadway and 39th St. General manager: Rudolf Bing. Six to seven performances per week, Oct. 27 to April 11. Performances in Philadelphia and annual tour.

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National Orchestral Association, 199 West 57th St. Musical director: John Barnett. Executive-secretary: Barnett Byman. Soloists: Ryszard Bakst, Charles Rosen, Michael Rabin, Joseph Schuster.

New York Chamber Ensemble. YM-YWHA, 92nd St. and Lexington Ave. Kaufman Auditorium, 850. Two Concerts: Feb. 7 and April 3. Guest Artists: John Wummer, Seymour Lipkin, Morris Lang, Lukas Foss.

New York Chamber Soloists, 64 Riverside Drive. Musical director: Margaret Hillis. Three concerts: Jan. 28, April 27, March 20. Guest artists: Adele Addison, Charles Bressler, Samuel Baron, Isidore Cohen, Jules Eskin, Albert Fuller, Melvin Kaplan, Jules Levine, Ynez Lynch, Gerald Tarack, Harriet Wingreen.

New York Philharmonic, 113 West 57th St. Musical director: Leonard Bernstein. Managing director: George Judd. Carnegie Hall, 2,700. Series on Thursday evenings, Friday afternoons, Saturday evenings, and Sunday afternoons. Three special Sunday night concerts with Andre Kostelanetz conducting. Five young people's concerts.

New York City Ballet, 130 W. 56th St. Musical director: Robert Irving. Conductors: Mr. Irving, Hugo Fiorato. Fall, winter and spring seasons.

New York Opera Company, 130 W. 56th St. General director: Julius Rudel. Fall and spring seasons.

Oratorio Society of New York, 881 Seventh Ave. Musical director: T. Charles Lee. Executive-secretary: H. A. Lowen. Carnegie Hall, 2,700. Dec. 19 and May 3.

People's Symphony Concerts, 32 Union Square, Room 1202. Manager: Joseph Mcnn. Artists recitals: Mieczyslaw Horszowski, Oct. 17; Gaspar Cassado, Dec. 5; Eugene List, Dec. 19; Gina Bachauer, Feb. 20; Jorge Bolet, Feb. 27; Michael Rabin, March 12. Chamber Music Series: Quartetto Carmirelli, Oct. 31; Smetana Quartet, Nov. 7; Budapest Quartet, Nov. 28; Claremont Quartet, Jan. 30; Juilliard Quartet, Feb. 6; Amadeus Quartet, April 2. Chamber Festival: New York Pro Musica, Nov. 21; Budapest Quartet, Dec. 12; Netherlands Quartet, Jan. 9; Quartetto di Roma, Jan. 23; Netherlands Chamber Choir, March 5; Camera Concert Choir, April 9.

Philadelphia Orchestra, 1910 Girard Trust Bldg., Philadelphia 2, Pa. Music director: Eugene Ormandy. Manager: Roger G. Hall. Carnegie Hall, 2,700. Oct. 6, Nov. 3, Nov. 24, Dec. 15, Jan. 5, Feb. 2, Feb. 16, March 8, April 5 and 26. Soloists: Rosalind Elias, Jerome Hines, Guiomar Novaes, Janice Harsanyi, Rudolf Petrak, Morley Meredith, Rudolf Serkin, Eugene Istomin, Lorne Munroe, Shirley Verrett-Carter. Guest conductors: Leopold Stokowski, Pierre Monteux.

Hunter College, 605 Park Ave. Concert director: Benno Lee. Hunter College Auditorium, 2,200. Guiomar Novaes, Oct. 17; Zino Francescatti, Oct. 24; Rudolf Firkusny and Pierre Fournier, Nov. 7; Gina Bachauer, Nov. 21; Irmgard Seefried, Nov. 28; Robert Casadesus, Dec. 12; Isaac Stern, Jan. 9; Eileen Farrell, Jan. 16; Victoria de los Angeles, Feb. 6; Hilda Gueden, Feb. 27; Robert Shaw Chorale, and Orchestra, March 12; Rudolf Serkin, April 27. Special Concert: Myra Hess, March 26.

Richmond Opera Company, 76 Bay St., Staten Island. President: Ralph Cerreta. General manager: T. Demian Larentiis. Assistant manager: Laurence Maloy. Performances: Nov. 9, Dec. 8, Feb. 9, March 21, and in April.

Stadium Concerts, 50 W. 57th St. Chairman: Mrs. Charles S. Guggenheimer. Five concerts per week: June 21 to Aug. 6, 1960. Soloists in 1959: Dorothy Simpson Smith, Helen Vanni, Robert Rounseville, Howard Fried, Martial Singher, Irene Jordan, Andrew Frierson, Licia Albanese, Richard Tucker, Jeanne Mitchell, Mary Judd, Michael Rabin, Joseph Szigeti, Anna Xydis, Mary Curtis-Verna, Claramae Turner, Jan Peerce, Robert Merrill, Eleanor Steber, Maureen Forrester, Kurt Baum, Nicola Moscona, Harold Cone, Zino Francescatti, Claudio Arrau, Charles K. L. Davis, Seymour Lipkin. Mischa Elman, Gina Bachauer, Theresa Greene-Coleman, Rudolph Petrak, Mack Harrell.

Sunday Concert Society, 105 W. 55th St. Carnegie Recital Hall, 299 Carmirelli Quartet, Nov. 1; New Art Wind Quintet, Nov. 15; Smetana Quartet, Dec. 13; Feld Quartet, Jan. 17; Claremont Quartet, Feb. 7; Amadeus Quartet, Feb. 21; Rafael Puyana, March 6; Quartetto di Roma, March 20.

Symphony of the Air. Carnegie Hall, 200 West 57th St., Room 509. Administrative director: Jerome Toobin. Performances and conductors: Leventritt Award Finals, Alfred Wallenstein, Sept. 30; "For the Time Being", Margaret Hillis, Dec. 7; Berlioz's "The Trojans", American Opera Society, Dec. 29; Boris Christoff and Julius Rudel, Jan. 31; Dora Perelmann, March 29; Special Childrens Concert, April 16; Bach's B minor Mass, in May.

Washington Square Chamber Music Series, Vanderbilt Hall, 40 Washington Square South. Auspices: New York University. Vegh Quartet, Oct. 16; Saidenberg Little Symphony, Nov. 20; Lucerne Festival Strings, Dec. 4; Paganini Quartet, Jan. 22; Janos Starker, Feb. 19; Quartetto di Roma, March 11.

Xavier Symphony, Xavier Theatre, 40 West 16th St. Musical director: Vincent LaSelva. Concert and opera productions presented once monthly during the entire year. Performances during the year include "Tosca", "La Traviata", "La Bohème" and Verdi's "Requiem".

YM-YWHA, 92nd St. and Lexington Ave. Director, educational department: William Kolodney. Kaufmann Concert Hall. Wednesday Evening Chamber Music Series: Robert Gerle and Albert Fuller, Oct. 21; Festival Players, Oct. 28; Noel Lee and Paul Makanowitzky, Nov. 4; LaSalle String Quartet, Nov. 11; Jean-Pierre Rampal and Robert Veyron-Lacroix, Nov. 18; Pamplona Choir, Nov. 25; Hungarian Quartet, Dec. 2; Eger Players, Dec. 9; Kohon Quartet, Dec. 16; Gramercy Chamber Ensemble, Jan. 6; Rococo Ensemble, Jan. 13; Tichman Trio, Jan. 20; Claremont Quartet, Jan. 27; Fine Arts Quartet, Feb. 3; Trio di Bolzano, Feb. 10; List-Glenn Ensemble, Feb. 17; Albeneri Trio, Feb. 24; Netherlands Chamber Choir, March 2; Milton and Peggy Salkind, March 9; Griller Quartet, March 16; Beaux Arts Quartet, March 23; Krainis Baroque Ensemble, March 30; Lyric Trio, April 6; John Corigliano and Heida Hermanns, April 20; New York Chamber Soloists, April 27. Budapest String Quartet: Nov. 14, Jan. 2, March 12, 19 and 26. Kroll Quartet: Oct. 25, Jan. 10, and March 27. "Music in Our Time" Series: Dec. 26, Jan. 17, Feb. 6, March 20, April 10 and 30, May 8. New York Chamber Ensemble: Feb. 7 and April 2. New York Pro Musica; October 18; November 29, and March 13. Folk Song Series: Oct. 31, Nov. 21, Dec. 12 and 20, Jan. 16 and 23, Feb. 21, March 5, April 2 and 23. Dance Concerts: Nov. 1, Dec. 20, Jan. 10, 24 and 31, Feb. 13, 14, 20, 21 and 27, March 6, 13 and 27, April 17 and May 14.

BROOKLYN

All events take place in the Academy of Music.

Brooklyn Academy of Music, 30 Lafayette Ave. Director: William McKelvy Martin. Opera House, 2,207; Music Hall, 1,208; Lecture Hall, 400. Leventritt Series: Natalie Hinderas, Oct. 25; Gerard Kantarjian, Nov. 22; Russell Sherman, Dec. 20; Gilda Muhlbauer, Jan. 24; Kenneth Amada, Feb. 21; Nadia Koutzen, March 20.

Brooklyn Opera Company. General director: Guido Salmaggi. Opera House, 2,207. Fall series: "La Forza del Destino", Sept. 26; "Madama Butterfly", Oct. 3; "La Traviata", Oct. 10; "Rigoletto", Oct. 17; "Tosca", Oct. 23; "Barber of Seville", Oct. 30; "Aïda", Nov. 6. "Hansel and Gretel", Dec. 20 matinee. Spring series: "Aïda", April 2; other operas.

Brooklyn Philharmonia. Five concerts. Musical director: Siegfried Landau. Soloists: Mary McMurray, Nov. 7; Eugene List, Dec. 12; Jesus Maria Sanroma, Jan. 9; Mischa Elman, March 5; special concert, April 2. Three youth concerts.

Brooklyn Civic Ballet Company. General director: Alan Banks. Feb. 20 and April 23. Ballet for Young People: Dec. 26, March 3.

Brooklyn Chamber Music Society. Founder and director: Carl H. Tollefsen. Seven concerts, Oct. 11 through April 3.

Other events: Inbal Dance Theatre of Israel, Jan. 2; Moscow State Symphony, Jan. 7; Jose Greco Spanish Dancers, Jan. 16-17; Roberto Iglesias Ballet Espanol, Feb. 27.

Boston Symphony. Five concerts. Conductor: Charles Munch. William Steinberg, guest conductor; Feb. 19.

BUFFALO

By Berna Bergholtz

Buffalo Philharmonic, Symphony Circle. Auspices: Buffalo Philharmonic Orchestra Society. Conductor and music director: Josef Krips. Associate conductor: Joseph Wincenc. President: Franz T. Stone. Manager: Ramsi P. Tick. Kleinhans Music Hall, 2,939. Twenty-four pairs of subscription concerts on Sunday afternoons and Tuesday evenings; 25 popular concerts; 22 concerts for young people; five subscription concerts in Niagara Falls, N. Y.; five subscription concerts in Lockport, N. Y; out-of-town concerts and spring tour. Subscription series soloists: Leonard Pennario, Nov. 1 and 3; Eudice Shapiro, Nov. 15 and 17; John Browning, Nov. 29 and Dec. 1; Yehudi Menuhin, Dec. 13 and 15; Witold Malcuzynski, Jan. 17 and 19 (Joseph Wincenc, conductor); Artur Rubinstein, Jan. 31 and Feb. 2; Malcolm Frager, Feb. 14 and 16; Benno Moiseiwitsch, Feb. 28 and March 1; Henryk Szeryng, March 13 and 15. Special concerts: Lukas Foss, guest conductor-pianist-composer, Jan. 3 and 5; Foss's "Parable of Death", and Berlioz "Requiem", with Fredonia State Teachers College Chorus and soloists to be announced, Joseph Krips, conductor, March 20 and 22; all-Beethoven program, including Ninth Symphony, with the Buffalo Schola Cantorum and soloists to be announced, Josef Krips, conductor, April 3 and 5.

Special attractions under the direction of Zorah Berry: Ballet Russe de Monte Carlo, Oct. 20; Goldovsky Grand Opera Theatre, Nov. 28; "Messiah", with Buffalo Philharmonic, Buffalo Schola Cantorum, and soloists, Josef Krips, conductor, Dec. 19; Vienna on Parade, March 14; Andres Segovia, March 28; Maurice Chevalier, dates to be announced.

Niagara Falls subscription series, sponsored by the Niagara County Concert Association, R. W. Hooker, president. Series soloists: Yehudi Menuhin, Dec. 14; Witold Malcuzynski, Jan. 18; Benno Moiseiwitsch, Feb. 20. Series special concerts: "Opera Night", with Frances Yeend, Nov. 16; Beethoven's Ninth Symphony, April 4.

Lockport subscription series, sponsored by the Lockport Concert Association, Wallace D. Soderholm, president. Series soloists: Leonard Pennario, Nov. 2; Artur Rubinstein, Feb. 1; Henryk Szeryng, March 14. Series special concerts: orchestral program, Joseph Wincenc, conductor, Nov. 30; "Messiah", Dec. 21.

Concerts-Under-the-Stars, 511 City Hall. Auspices: Buffalo Department of Parks and Division of Recreation. Summer concerts in city parks three times weekly, during July by the Buffalo Municipal Orchestra, David Cheskin, conductor, during August by the Buffalo Pops Concert Orchestra, Max Miller, conductor. Resident and out-of-town soloists.

Buffalo Chamber Music Society, 64 Ashland Ave. Manager: Mrs. Una M. Leeming. Kleinhans Music Hall, Mary Seaton Room, 800. Vegh Quartet, Oct. 19; New York Pro Musica, Nov. 16; Budapest Quartet, Jan. 11; Trio di Bolzano, Feb. 15; Kroll Quartet, March 21; New York Woodwind Quartet, April 11.

Albright Art Gallery, 1285 Elmwood Ave. Auspices: Buffalo Fine Arts Academy. Director: Gordon Mackintosh Smith. Deller Trio, Oct. 18; Betty Allen, Nov. 22; Choir of St. Paul's Cathedral of Buffalo, Raymond F. Glover, director, Dec. 6; Jean Lunn, soprano, contemporary music, March 27; Suzanne Bloch, April 22.

Buffalo Symphonette, 14 Cheltenham Drive. Conductor: Fred Ressel. Kleinhans Music Hall, Mary Seaton Room, 800. Chamber-music concerts stressing rarely heard works. Concert of Christmas music, Albright Art Gallery, Dec. 27.

University of Buffalo, Music Department. Director: Cameron Baird. Events: annual cycle of Beethoven Quartets by the Budapest Quartet, in two series, Oct. 28, 30, 31, and Jan. 4, 6, and 7; Arnold Dolmetsch and Joseph Saxby, Oct. 22; Menotti operas "The Medium" and "The Telephone", directed by J. Richard Marshall, Nov. 7 to 10; lecture-recital by Ned Rorem, Slee Professor of Composition, the first of a series, Dec. 3; University Chorale, J. Richard Marshall, conductor, Jan. 10. other events to be announced.

Community Music School, 325 Summer St. Director: Richard A. Fields. Kleinhans Music Hall, Mary Seaton Room, 800. Spring concert; faculty and student recitals; concerts by chorale ensemble, Rev. Michael Palotai, director, and orchestra, Pamela Gearhart, conductor.

Buffalo Museum of Science, Humboldt Park. Head, music division: Mrs. Fred Ressel. Recitals for children; Junior Chorus for boys and girls, ages nine to 15. Myron Leet, director; weekly lectures on symphonic music by Richard Siebold.

Grosvenor Library, 383 Franklin St. Auspices: Grosvenor Friends of Mucis. Annual benefit concert.

Music Forum, 87 Poplar Ave. President: Mrs. Emilia Figura. Monthly lecture-recitals for piano teachers,

by guest speakers and members. Merle Montgomery, Oct. 21; others scheduled.

Chromatic Club, 185 E. Hazeltine Ave. President: Mrs. Harold D. Axlerod. Recitals by active members, junior members, intermediate members.

Buffalo Schola Cantorum, Buffalo Museum of Science, Humboldt Park. Director: Joseph Wincenc. Concert performances: "Messiah", with Buffalo Philharmonic, Dec. 19; Ninth Symphony of Beethoven, with Buffalo Philharmonic, April 3.

Rubinstein Chorus, 114 Monroe Drive, Williamsville. President: Mrs. Addison J. Smith. Director: Reed Jerome. Kleinhans Music Hall, Mary Seaton Room, 800. Spring concert.

Guido Chorus, 244 Wardman Road. President: Dr. Stanley A. Czurles. Director: Richard Paige. Kleinhans Music Hall, Mary Seaton Room, 800. Spring concert.

ROCHESTER

By Raymond Diamond

Rochester Philharmonic, 60 Gibbs St. Auspices: Rochester Civic Music Association. President: Thomas H. Hawks. Conductor and music director: Theodore Bloomfield. Executive-secretary and manager: Thomas Iannaccone. Eastman Theatre, 3,352. Fifteen series concerts. Soloists: Eugene Istomin, Nov. 5; Leonard Rose, Nov. 12; Lisa Della Casa, Dec. 3; Robert Casadesus, Dec. 10; Millard Taylor and Mordecai Lurie, Jan. 7; Moura Lympany, Jan. 14; Sidney Harth, Jan. 21; Joseph Knitzer and Georges Miquelle, Feb. 18; Grant Johannesen, March 10; Frances Yeend, Jon Crain, Frances Bible, Mack Harrell, Rochester Oratorio Society with Theodore Hollenbach, April 7. Special concert, with Jack Benny, Nov. 15.

Rochester Civic Orchestra, 60 Gibbs St. Auspices: Rochester Civic Music Association. Conductor: Paul White. President: Thomas H. Hawks. Executive-secretary and manager: Thomas Iannaccone. Eastman Theatre, 3,352. Fifteen Saturday night Pop concerts beginning Oct. 31. Guest soloists: William Tabbert, Patricia Marand, Jack Russell, Bonnie Murray, Oct. 31; Donald Bell, Nov. 14; Maria Tallchief and Andre Eglevsky, Nov. 21; others to be announced.

Civic Music Association Artists Series. Eastman Theatre, 3,352. Boston Symphony, Oct. 21; Nathan Milstein, Nov. 30; Chicago Opera Ballet, Jan. 30; Cleveland Orchestra, Feb. 10; New York City Opera Company, March 21; Glenn Gould, April 9.

Civic Music Association Special Attractions. Eastman Theatre, 3,352. Ballet Russe de Monte Carlo, Oct. 17; Mahalia Jackson, Nov. 7; Gay Nineties Revue, Nov. 25; other events.

Kilbourn Hall Series, 26 Gibbs St. Auspices: Eastman School of Music. Director: Howard Hanson. Manager: Robert P. Sattler. Kilbourn Hall, 500. Eastman String Quartet, Oct. 13, Dec. 8, March 29; Julian Bream, Nov. 17; Stanley Quartet, Jan. 19; Millard Taylor, March 1; Marcel Grandjany, March 8; Rococo Ensemble, April 5.

Eastman School of Music. Director: Howard Hanson. Faculty and student concerts. Eastman Wind Ensemble, Frederick Fennell, conductor: Oct. 20, Nov. 22, Jan. 15, March 4. Concerto concerts, Eastman-Rochester Orchestra, Howard Hanson, conductor: Oct. 16, Dec. 17, Jan. 28, Feb. 11, Feb. 25. Eastman Symphony Orchestras I, II, Frederick Fennell and Paul White, conductors. American Composers' Concert, Oct. 22. Philharmonia, Nov. 5, Dec. 11, Feb. 19, March 18. Eastman Singers, Nov. 16. Opera Scenes, Nov. 23, March 15. Eastman Symphonic Band, Nov. 13, Jan. 8, Feb. 5. Chorus and Orchestra I, Dec. 18. Opera, Feb. 26-27, May 13-14. Chorus and Orchestra II, March 25. Annual Spring Festival of American Music, arranged and conducted by Howard Hanson, April 27-May 4.

Schumann Memorial Foundation, 126 Argyle St. President: Mrs. June Dickinson. Executive-secretary: Edward Dickinson. Capitol Theatre, 1,500. "The Tempest", Oct. 30; Friedelind Wagner, Nov. 10; Lucerne Festival Strings, Nov. 20; National Symphony, Dec. 4; Beaux Arts String Quartet, Feb. 16; Boston Opera Company, March 21; Lamoureaux Orchestra, April 3.

Opera Under the Stars. Highland Park Bowl. Auspices: City of Rochester. Chairman of the Committee: William Gannett. Director: Leonard Treash. Several performances during summer of 1960.

Community War Memorial, Court St. Exchange, 10,000. Director: Harold Rand. Incidental concerts and events beginning in October.

SYRACUSE

By Harris Pine

Famous Artists Series, Clark Music Bldg. Executive director and manager: Murray Bernthal. Lincoln Auditorium, 2,000; Loew's State Auditorium, 2,800; War Memorial Auditorium, 5,000-8,000. "Most Happy Fella", Oct. 6; Boston Symphony, with Samuel Mayes, cellist, Oct. 20; Glenn Gould, Nov. 12; Maria Tallchief, Andre Eglevsky, with Rochester Civic Orchestra, Nov. 23; Richard Tucker, Dec. 17; Tamburitzans, Feb. 20; Andres Segovia, April 5; Vienna On Parade, March 16; New York City Opera in "The Ballad Of Baby Doe", March 22; other events.

Civic Morning Musicals, 504 Clark Music Bldg. Managing director: Mrs. Semour B. Everts. President; Mrs. Herman C. Beyle. Lincoln Auditorium, 2,000. Five evening concerts, five morning concerts. Extra concert in honor of the organization's 70th anniversary. Evening Series: Roberto Iglesias Ballet Espanol, Oct. 8; Rudolf Serkin, Dec. 2; Vienna Choir Boys, Jan. 15; Cleveland Orchestra, Jan. 31; Leontyne Price, March 4. Anniversary concert: Philadelphia Orchestra, May 2.

Krasner Chamber Music Ensemble: Auspices: Syracuse Friends of Chamber Music, Inc. Director: Louis Krasner, c/o Mrs. Paul H. Fulmer, 110 Edgemont Drive. President: Robinson Gourley. Everson Museum of Art Auditorium, 800; Lincoln Auditorium and Nottingham High School Auditorium, 2,000. Personnel: Louis Krasner and Adrienne Galimir, violins, Claude Bortel, viola, George Mulfinger, Jr., cello. Guest artists include Karel Husa, composer-conductor. Five concerts.

Onondaga Symphony. Auspices: Onondaga Symphony Corporation. Conductor: Joseph Barone. President: Mrs. Eric Gates. Manager-director: Murray Bernthal. (Consolidation of three Syracuse Musical Bodies to form Onondaga Symphony Corporation—Onondaga Symphony, Syracuse Friends of Chamber Music and Syracuse Chorale.) Six children's concerts. Lincoln Auditorium, 2,000. Keith's Theatre Auditorium. Three fall concerts, three spring concerts, Cleveland Ohio Plan. Gala evening concerts.

Murray Bernthal Sinfonietta. Conductor: Murray Bernthal. Two concerts.

Crouse Concerts. Auspices: Syracuse University School of Music. College of Fine Arts. Musical director: Alexander Capurso. Crouse Auditorium, 900. Twenty concerts. Recitals, University Symphony, Louis Krasner, conductor; Ernst Bacon, pianist-resident composer; University Chorus, Frank Hakanson, conductor; Handel's "Messiah", Dec. 16; Men's Glee Club, Marice Stith, conductor; University Symphonic Band, Harwood Simmons, conductor; Mendelssohn's "St. Paul", May 11-12.

Syracuse Chorale. Conductor: Mrs. Theodore Hancock, 135 DeWitt St. Syracuse Museum of Fine Arts; Lincoln Auditorium. Three concerts.

ALBANY

By Edgar S. VanOlinda

Albany Civic Music Association. President: Robert B. Appleton. Albany High School, 1,240. Martha Lipton, Berl Senofsky, Luboshutz and Nemenoff, National Symphony.

Albany Symphony. Conductor: Edgar Curtis. Philip Livingston High School, 1,240. Lois Bannerman, Joseph Eger, Joyce Flissler.

Albany Mendelssohn Club. Conductor: Joel Dolven. Celebrating 50th anniversary.

Albany Chamber Music Society. President: Edward French. Albany Institute of History and Art, 400. Camera Concerti, Alan Grishman and Joel Ryce, Netherlands String Quartet, Hollywood String Quartet.

Monday Musical Club Ladies' Chorus. Conductor: Elmer Tirdmarsh. Chancellors Hall, 900. Guest soloists: Evelyn and Hazel Lenaud, duo-pianists; Gene Hollman, baritone.

SCHENECTADY

By Dorothy E. Ritz

Schenectady Symphony. Conductor: Anthony Stefan. President: Mrs. Frederick S. Rothe. Niskayuna and Linton High auditoriums, 1,000. Three regular concerts: children's concert (sponsored by Junior League). Soloists: Beaux Arts Trio, Nov. 10; Irene Nugent, pianist, Feb. 16; Robert Gerle, April 26.

Civic Music Association. President: Donn Chown. Plaza Theatre, 2,327. Pittsburgh Symphony, Nov. 12; Virginia MacWatters, Dec. 8; Ruth Slenczynska, Jan. 12; Lamoureux Orchestra, April 5.

College-Museum Series. Chairman: Christopher Fried, Union College Memorial Chapel, 1,236. Vegh String Quartet, Oct. 21; Tri-City Symphony, Edgar Curtis, director, Robert Riefling, pianist, Feb. 23; Hollywood String Quartet, March 22; Tri-City Symphony, April 12.

Octavo Singers. Conductor; Gordon Mason. President: John Bistline. Union College Memorial Chapel, 1,236. Mass in G, by Schubert; "St. Cecilia" Mass, by Gounod, Nov. 6; "Messiah", Jan. 8; "Dream of Gerontius", by Elgar, April 8.

Schenectady Light Opera Company. President: John L. Ingersoll. Niskay-

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Excerpts from Press Reviews of Recital given by LuCretia Ferre, young soprano from Mr. Alberti's Studio, at Carnegie Recital Hall on October 17, 1959:



W.S. NY Herald Tribune

"For the soprano, whose sturdy musicianship and mature interpretation realization stilled instantly the yawns that almost any Sunday matinee so readily inspire . . . Both in terms of program length and musical variety, Miss Ferre probably gave us too much of a good thing, but at no moment was she less than the mistress of the task she had set for herself. . . . She tackled the big lines of Mahler and Liszt, flung them skyward, let them soar as few but the best singers are willing or able to do; her sense of pitch was . . . unfailingly accurate. . . . Her Debussy is truly French; her Mahler truly German. There is no better mark of versatility than this."

J.B. New York Times

"This is the sort of opening (her program) designed to astonish listeners with the recitalist's zeal, intelligence and musicianship, as indeed it did."

Other Artists-students include many doing active singing in and around New York, Teachers in Colleges, Universities and Conservatories; winners of National Vocal Competitions, on the New York stage, in summer Operetta Seasons, in Radio and Television.

During the summer months of 1960, Mr. Alberti will again be Director of the Workshop at the University of Utah in Salt Lake City for the 9th Season; will teach in Houston, Texas, for the 8th summer and in Denver, Colorado. This will be the 28th summer that he has taught in the west and south. Some of the cities visited are Chicago Musical College in Chicago—Lamont School of Music in Denver—Chicago Conservatory of Music—University in Wichita Falls, Texas—six summers on NATS Faculty at University of Colorado in Boulder—private teaching in Los Angeles—Omaha—Memphis—Boise.

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una High Auditorium, 1,002. "Down in the Valley", "The Telephone", "R.S.V.P.", Nov. 19-21; "Song of Norway", May 19-21.

Schubert Club. Conductor: Elmer A. Tidmarsh. President: George Weigel. Union College Memorial Chapel, 1,236. Two choral programs. Soloists: Lois Fishman, violinist, Carolyn Albaugh, pianist, Dec. 4; April 29 soloist to be announced.

Thursday Musical Club. Conductor: Elmer A. Tidmarsh. President: Mrs. W. E. Forsyth. Union College Memorial Chapel, 1,236. Two choral programs. Soloists: Evelyn and Hazel Lenaud, duo-pianists, Nov. 20; Gene Hollman, baritone, April 1.

Schenectady Choral Society. Conductor: Rufus Wheeler. President: Richard Lowe. Linton High School auditorium, 1,000. Two choral programs: Nov. 24 and an April date. Soloists to be announced.

UTICA

By Edna R. Coe

Great Artists Series for 1959-1960: 312-318 Genesee. Auspices: Munson Williams Proctor Institute. Stanley Theatre, 2,900. Six concerts: Obernkirchen Children's Choir, Ballet Russe de Monte Carlo, Boston Symphony, Luboshutz and Nemenoff, Roberta Peters, Boston Opera Company.

Utica Civic Orchestra, 111 Columbia St. Conductor: Edgar J. Alderwick. President: William B. Schmidgall. Proctor Auditorium, 1,000. Four concerts and two young people's programs. Soloists: Kenneth Amada, pianist; Gerard Kantarjian, violinist.

Chamber Music Society. President: Dr. John J. Stern. Grace Church Auditorium, 500. Camera Concerti; Lee-Makanowitzky, violin-piano duo; Budapest String Quartet; Netherlands Quartet; Amadeus Quartet.

NORTH CAROLINA

GREENSBORO

By Henry S. Wootton, Jr.

Civic Music Association, Spring Garden and Tate Sts. Secretary: Mrs. Harry Owen. Aycock Auditorium, 2,600. Goldovsky Grand Opera Theatre, Oct. 20; Lois Marshall, Nov. 18; Michael Rabin, Jan. 6; National Symphony, Jan. 28; Eugene Istomin, March 23.

Greensboro Chamber Music Society, Walker Ave. and Tate St. Manager and President: J. H. Shelley. Woman's College Music Building Auditorium, 250. Carmirelli Quartet, Nov. 4; Claremont Quartet and Daniel Abrams, Feb. 11; Juilliard Quartet, March 16.

Greensboro Oratorio Society, Director: Donald Trexler. Senior High School Auditorium, 1,300. Handel's "Messiah", Dec. 7; spring performance.

Agricultural and Technical College of North Carolina Series. Richard B. Harrison Auditorium, 1,300. Gershwin Musicale, with Avon Long, LaVerne Hutchinson, Oct. 21; Georgia Davis, Nov. 22; Gloria Davy, Dec. 9; Jean Leon Destine Dance Company, February; Players Incorporated, March 7.

Greensboro Symphony. Conductor: George Dickieson. Aycock Auditorium, 2,600.

North Carolina Symphony, Greensboro Chapter. Aycock Auditorium, 2,600. Two concerts in spring, one for children. Conductor: Benjamin Swalin.

Greensboro College. Chairman: Mildred Town. Odell Memorial Auditorium, 1,225. Concerts to be announced.

Guilford College. Department of Music. Director: Carl Baumbach. Meeting Hall, 500. A Cappella Choir, Carl Baumbach, director. Regular concerts, spring tour; faculty recitals.

Bennett College. Annie Merner Pfeiffer Chapel, 500. Chairman: Chauncey G. Winston. Four concerts to be announced.

Woman's College of the University of North Carolina. Wade R. Brown Series, Music Building Auditorium, 250. Chamber Music Players; Faculty Trio; String Quartet; College Choir; Christmas Concerts; Spring Concerts; Faculty Recitals. Lecture and Entertainment Series. Aycock Auditorium, 2,600. Kai Winding Septet, Oct. 12; Theatre of Woman's College. Director: Herman Middleton. "The Boy Friend", Nov. 5-7; Arts Festival, featuring Jose Limon and Dance Company, March 9.

CHARLOTTE

By Helen Fetter Cook

Charlotte Opera Association. Conductor: Henry Janiec. Director: John MacCrea. Ovens Auditorium, 2,500. "Rigoletto", Oct. 24-26; "The King and I", Nov. 21-23; "Down in the Valley" and "The Medium", Jan. 23-25; "La Bohème", March 26-28.

Charlotte Symphony. 404½ So. Tryon St. Conductor: Henry Janiec. Manager: Esther M. Waltenberger. Coliseum, 13,000. Matinee with Captain Kangaroo, Sept. 26. Ovens Auditorium, 2,500: Winifred MacBride Thomas, pianist, Oct. 12; Eleanor Steber, Nov. 2; "Messiah", with Charlotte Music Club, Dec. 6; Leonard Pennario, Feb. 1; Oratorio Society of Charlotte, March 21; Doraine and Ellis, singers, May 9.

Oratorio Society of Charlotte. "Samson", Oct. 18, First Methodist Church, 750; "St. Stephen", Nov. 15, Covenant Presbyterian Church, 700; with Charlotte Symphony, March 21; May 15, to be announced.

Community Concerts. Ovens Auditorium, 2,500. Artur Rubinstein, Dec. 2; Ralph Hunter Dramatic Chorus, Dec. 7; Philadelphia Orchestra, Jan. 12; Cesare Siepi, Feb. 3; Boston Opera Company, March 29.

Stars, Inc. Ovens Auditorium, 2,500.

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Ballet Russe de Monte Carlo, Nov. 7; "Gay Nineties Revue", Dec. 3; "The World of Carl Sandburg", Jan. 14. Roger Williams, March 17.

Queens College. Ninniss Auditorium. Andre Eglevsky Petit Ballet, Nov. 3; Ruth Slenczynska, March 1; Alabama String Quartet, May 3; "The Old Maid and the Thief", May 10.

Charlotte College. School auditorium, 1,700. Jean Casadesus, April 15.

Winthrop College. Auditorium, 3,500. Rock Hill, S. C. Glenn Gould, Nov. 9; Beaux Arts Trio, Nov. 16; Jennie Tourel, Dec. 4; National Symphony, Jan. 29; Westminster Choir, Feb. 19; Chicago Opera Ballet, Feb. 29; Catherine Crozier, March 11; United States Navy Band, March 21.

Davidson College. Vincent Price, Nov. 13; Pamplona Choir of Spain, Nov. 23; David Tihmar Dance Theatre, Jan. 12; Donald Gramm, Feb. 19; Anton Kuerti, March 16.

Charlotte Choral Society. Director: Mrs. Alice Berman. Ovens Auditorium, 2,500. "The Singing Christmas Tree", Dec. 15-16.

Mint Museum of Art. Main Gallery, 300. Symphonette in chamber music, Sept. 20, Nov. 29, Feb. 14, April 3. Other presentations.

WINSTON-SALEM

By Harriet H. Robbins

Winston-Salem Symphony, 610 Coliseum Drive. Auspices: Winston-Salem Symphony Association. Conductor: John Iuele. President: Mrs. Robert Arey. Reynolds Auditorium, 2,200. Five subscription concerts; 29 in-school concerts for children. Junior Symphony training program. Soloists: Joseph Battista, Oct. 13; "Cavalleria Rusticana", with Sara Rhodes, William McGrath, and John Gillaspy, supported by the Singers' Guild, March 8.

Singers' Guild, 610 Coliseum Drive. Musical Director: Paul Peterson. President: H. H. Ramm. Arts Center Theatre, 420. "Cavalleria Rusticana", March 8; "Anything Goes", May 17-21.

Civic Music Association, 1020 Wendover Circle. President: Ralph P. Hanes. Reynolds Auditorium, 2,200. Isaac Stern, Nov. 23; Eileen Farrell, Jan. 19; Chicago Opera Ballet, Feb. 26; Pittsburgh Symphony, March 17; two-piano team, April 2.

Collegium Musicum Salem, 614 S. Main Street. Musical Director: John Mueller. Co-ordinator: Donald McCorkle. Lecture-recitals of unfamiliar music of all eras.

Wake Forest College Concert Series, Reynolda. Executive secretary: Charles Allen. Wait Chapel, 2,000. Byron Janis, Nov. 10; Marian Anderson, Jan. 14; Hal Holbrook, "An Evening With Mark Twain", Feb. 11; Robert Shaw Chorale and Orchestra; Janos Starker, April 7.

Wake Forest Chamber Music Society, Reynolda Branch. Co-ordinator: James Warlick. Magnolia Room, Reynolda Hall. Smetana Quartet, Oct. 27; Deller Trio, Dec. 2; New Art Wind Quintet, Feb. 29; Rafael Puyana, March 28.

DURHAM

By Molly Cherry Taylor

Duke University. All-Star Concert Series. Manager: William J. Griffith. Page Auditorium, 1,500. National Symphony, Phillippe Entremont, piano soloist, Nov. 5; Isaac Stern, Dec. 15; Roberto Iglesias Ballet Espanol, Feb. 5; Gerard Souzay, Feb. 16; Robert Shaw Chorale and Orchestra, March 3.

Student Union. Director: William J. Griffith. Page Auditorium, 1,500. "The Most Happy Fella", Oct. 13; Pete Seeger, Dec. 3; "In Love With Clay", lecture-demonstration, Fiore de Henriquez, April 12; "Dear Liar", April 21.

Chamber Arts Society. Chairman: Ernest Nelson. Music Room, East Duke Building, 400. Vegh Quartet, Oct. 24; Camera Concerti, Nov. 21; Netherlands Quartet, Jan. 23; Trio di Bolzano, Feb. 13; Hollywood Quartet, March 19.

Men's Glee Club. Director: Paul Young. Northern tour, March 26-April 4, with Town Hall, New York, appearance, April 1.

Woman's Glee Club. Director: Paul Young. North Carolina tour, Feb. 11-13.

Chapel Choir. Director: Prof. Paul Young. "Messiah", Dec. 6; spring oratorio, May 8.

Department of Aesthetics, Art and Music. Chairman: Ransom R. Patrick. Woman's College Auditorium, 1,440; Music Room, East Duke Building, 400; Asbury Building Concert Hall, 225; Page Auditorium, 1,500. Sponsors concerts by: Duke Symphony, Allan Bone, conductor, March 4; Duke Concert Band, Paul R. Bryan, conductor, Oct. 4, April 13, May 8; Concert Band tour of state and surrounding areas, March 22-26; Madrigal Singers, William Klenz, director.

Durham Civic Choral Society. Director: Paul R. Bryan. President: Dr. David Bradley. Woman's College Auditorium, 1,440. Christmas concert, Dec. 14; spring concert, April 25.

SALISBURY

By Marvin D. Wigginton

College-Community Artists Course. Auspices: Catawba College. Chairman: Marvin D. Wigginton. Boyden High School Auditorium, 975. Mildred Miller, Oct. 1; Andre Eglevsky Petit Ballet, Nov. 2; National Symphony, Feb. 17; Jean Casadesus, April 20.

Salisbury-Rowan Choral Society. President: Dr. Fred Chandler. Conductor: Robert L. Weaver. First Baptist Church, 800. "Messiah", Dec. 13.

CHAPEL HILL

North Carolina Symphony. Auspices: North Carolina Symphony Society. Conductor: Benjamin F. Swalin. President: M. Elliott Carroll. Secretary: John E. Adams. Approximately 43 adult concerts, 62 children's concerts, and one public service concert to be given for 51 communities in 15th annual tour, Jan. 25 to May 19. Workshops and soloists.

OHIO

CLEVELAND

By Paul Mooney

Cleveland Orchestra, 11001 Euclid Ave. Auspices: Musical Arts Association. Conductor: George Szell. Associate conductor: Robert Shaw. Assistant conductor: Louis Lane. Manager: A. Beverly Barksdale. Severance Hall, 1,832. Twenty-four pairs of subscription concerts, Thursday and Saturday evenings, eight Sunday afternoon Twilight Concerts, children's concerts; Eastern tour, February, including New York City, Feb. 1, 8 and 15, and Boston, Feb. 7; Far West tour, six weeks, May and June.

Guest conductor: Stanislaw Skrowaczewski, Dec. 17, 19, 25 and 26.

Soloists: Jaime Laredo, Oct. 8 and 10; Gina Bachauer, Oct. 22 and 24; Zino Francescatti, Oct. 29 and 31; Jacob Lateiner, Nov. 5 and 7; Robert and Gaby Casadesus, Nov. 12 and 14; Rey de la Torre, Nov. 19 and 21; Glenn Gould, Nov. 26 and 28; Cleveland Orchestra Chorus, Dec. 3 and 5; Jennie Tourel, Leopold Simoneau, Martial Singher, Donald Gramm (in Berlioz's "L'Enfance du Christ"), Dec. 10 and 12 (extra performance, Dec. 13); Josef Gingold, Dec. 31 and Jan. 2; Leon Fleisher, Jan. 7 and 9; Artur Rubinstein, Jan. 21 and 23; Maureen Forrester and Ernst Haefliger, Jan. 28 and 30; Theodore Lettvin, Feb. 18 and 20; Erica Morini, Feb. 25 and 27; Eunice Podis, March 3 and 5; Arnold Steinhardt, March 10 and 12; Isaac Stern, March 17 and 19; Malcolm Frager, March 31 and April 2; Rudolf Serkin, April 7 and 9; Adele Addison, Florence Kopleff, John McCollum, Blake Stern, Mack Harrell, Herbert Beattie (in Bach's "St. Matthew Passion"), April 15 and 16.

Soloist in an extra concert: David Oistrakh, Jan. 13.

Summer Pop Concerts. Cleveland Summer Orchestra, 11001 Euclid Ave. Conductor: Louis Lane. Manager: A. Beverly Barksdale. Public Auditorium, 7,800. Concerts in July and August.

Cleveland Opera Association, 2816 Euclid Ave. President: Thomas Coughlin. Manager: G. Bernardi. Public Music Hall, 3,000. Takarazuka Dance Theatre, Oct. 8; Jose and Amparo Iturbi, Oct. 17; Vienna Philharmonic, Nov. 15; Ballet Russe de Monte Carlo, Nov. 20-22; Carlos Montoya, Nov. 28; Lorin Hollander, Dec. 4; Polish State Folk Ballet, Jan. 8-10; Canadian National Ballet, Jan. 17; Jose Greco Spanish Dancers, Jan. 24; Moscow State Symphony, Feb. 5; Erroll Garner, Feb. 13; Fred Waring, Feb. 20; Roberto Iglesias Ballet Espagnol, Feb. 21; Vienna on Parade, March 6; New York City Opera Company, March 11 and 12; Boston Opera Company, March 19; Don Cossack Chorus, March 20; Lamoureux Orchestra, March 26.

Northern Ohio Opera Association, 323 Republic Bldg. President: Mrs. R. Livingstone Ireland. Assistant to the president: Rodney C. Sutton. Advisory consultant: Harold J. Miskell. Public Auditorium, 8,539. Presents Metropolitan Opera.

Cleveland Chamber Music Society, 2109 Adelbert Rd. President: Charles N. Loeser, Severance Chamber Music Hall, 400. Strosacker Auditorium, 600. Budapest String Quartet, Oct. 27; Pamplona Choir, Nov. 17; Smetana Quartet, Dec. 15; Juilliard Quartet, Jan. 26; Rosalyn Tureck, March 1; Szymon Goldberg and Artur Balsam, March 29; New York Pro Musica, April 26.

Cleveland Museum of Art, 1150 East Blvd. Curator of Musical Art: Walter Blodgett. Art Museum Auditorium, 600. Western Reserve University Trio, Oct. 21; Vegh Quartet, Oct. 30; Daniel Abrams, Dec. 4; Monroe Levin and Cameron McGraw, Jan. 8; Netherlands Quartet, Jan. 22; Marianne Mastics, Feb. 3; Melvin Ritter and Jane Allen, Feb. 12; André Marchal, Feb. 17; Trio di Bolzano, March 16; Hollywood Quartet, April 1.

Cleveland Philharmonic. Conductor: F. Karl Grossman. President: Frank Griesinger. WHK Auditorium, 1,300.

Singers Club. Conductor: Frank Hruby. President: Larry Melick. Severance Hall, 1,832.

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TOLEDO

By Helen Miller Cutler

The Toledo Opera Workshop is enjoying a no-sponsor, sold-out, all-subscription record for its opening season.

Toledo Opera Workshop Association, 611 Jefferson. Producer-director: Lester Freedman. President: Frederick L. Metzger. Guest conductors: Joseph Hawthorne, Vincent La Selva. Paramount Theatre, 3,400. "Aïda", Oct. 6; "Cavalleria Rusticana" and "Pagliacci" Dec. 1; "Madama Butterfly", March 1.

Toledo Museum of Art, 2445 Monroe St. Director: Otto Wittmann. Supervisor of music: Sanford Brandon. Instructor in Music: Jane Green. Peristyle, 1,800; Auditorium, 850; Great Gallery, 500; Lecture Hall, 200. Peristyle subscription series of five events; free concerts for young people; two concerts complimentary to members of the museum; chamber-music series; free Sunday concerts; radio series.

Peristyle Series: Boston Symphony, Oct. 22; Robert and Gaby Casadesus, Nov. 24; Chicago Symphony, Dec. 14; Minneapolis Symphony, Feb. 9; Festival Company of Norway, March 29.

Gallery Series: Vegh Quartet, Oct. 13; Camera Concerti, Nov. 13; Netherlands String Quartet, Jan. 15; Trio di Bolzano, March 2.

Miscellaneous: Euterpean Club, Dec. 13; Monday Musicale, Jan. 31; Erroll Garner, Feb. 11; Mu Phi Epsilon, Feb. 21; Barber Shop Quartet Concert, March 5; Museum Members' Concerts, March 14 and 15; Sanctus Choir, March 20; Eurydice Club, April 24.

Toledo Orchestra, 801 Jefferson Ave. Conductor: Joseph Hawthorne. President: Marvin S. Kobacker. Manager: Donald C. Barnette, Jr. Conductor, Youth Orchestra: Cecile Vashaw. Five subscription concerts. Museum Peristyle, 1,800. Soloists: Robert Merrill, Oct. 16; Nathan Milstein, Nov. 18; Ralph Kirkpatrick, Jan. 9; Paul Makara, Feb. 17; Glenn Gould, March 18. Also Pop concerts, Junior concerts, and Youth Orchestra.

Paramount Theatre, 50 Adams St. Manager: Marvin Harris. Theatre, 3,400. Toledo Opera: Oct. 6, Dec. 1, March 1. Louis Armstrong, Nov. 17; "The World of Carl Sandburg", Nov. 18; Ballet Russe de Monte Carlo, Nov. 19; other events.

Toledo Sports Arena, 1 Main St. Manager: Andrew Mulligan. Arena: 7,000. Mahalia Jackson, Oct. 20; "Holiday on Ice", Nov. 23 through Dec. 1; other events.

Toledo Choral Society. Conductor: Samuel P. Szor, Jr. President: Donald E. Good, 1035 Michigan St., Maumee, Ohio. Toledo Art Museum Peristyle, 1,800. "Messiah", Dec. 5 and 6; Mozart "Requiem", April 3; others to be announced.

AKRON

By Oscar Smith

Louis Lane is the new conductor of the Akron Symphony, now in its eighth season. He also is assistant conductor of the Cleveland Orchestra, conductor of the Cleveland Summer Orchestra, and conductor of the Canton Symphony.

Akron Symphony, 3119 Highland Dr., Silver Lake. Auspices: Greater Akron Musical Association, Inc. Conductor: Louis Lane. President: Mrs. L. A. Graham. Akron Armory, 2,510. Five subscription concerts. Tossy Spivakovsky, Oct. 20; "Messiah", J. Lenough Anderson conducting, with Betty Gotshall Doran, Edward Melcher, Alma Parman, Peter George, and the Akron Symphony Chorus, Dec. 1; Earl Kelly and Kermit Moore, Jan. 12; "Orpheus and Eurydice", J. Lenough Anderson conducting, with Janet Brown, Helen Mitchell and Mary Helen Bowers and the Akron Symphony Chorus, March 15; Eugene List, April 19.

Tuesday Musical Club, 105 Melbourne Ave. President: Mrs. Malary A. Barnes. Concert chairman: Mrs. G. H. Stempel. Akron Armory, 2,510. Cleveland Orchestra, Oct. 13; Rudolf Firkusny, Nov. 3; Columbus Boychoir, Dec. 8; Luboshutz and Nemenoff, Jan. 26; Richard Tucker, Feb. 9; Vienna on Parade, March 8; Cleveland Orchestra, with Elisabeth Schwarzkopf, March 29.

Sunday Evening Concerts, 220 S. Balch St. Auspices: Sunday Evening Concerts Committee. Chairman: Mrs. Carl Pearl. Akron Jewish Center Auditorium, 1,000. Jaime Laredo, Oct. 15; Hungarian String Quartet, Nov. 22; Quartetto di Roma, Jan. 31; William Masselos, March 27.

University of Akron Town and Gown Series, 302 E. Buchtel Ave. Three concerts and two lectures. Memorial Hall, 2,500. Meredith and Rini Willson, Oct. 30; Randy Weston Jazz Quartet, Jan. 15; Marais and Miranda, April 1.

Cuyahoga Falls Civic Music Association, 2241 Highpoint, Cuyahoga Falls. Executive president: H. P. Partenheimer. Sill School Auditorium, 1,600. Rod Strong Dance Quartet, Jan. 18; Nelson and Neal, Feb. 18; Karlsrud Chorale, March 4; Rosina da Rimini, March 23.

Children's Concert Society, 3448 S. Marcela Ave. President: Mrs. Harold Lamb. Akron Armory, 2,510. Cleveland Orchestra playing eight concerts for school children.

COLUMBUS

By Virginia Braun Keller

A. Herman Amend, manager and owner of the Civic Concert series is beginning his 25th year in that capacity. The Columbus Symphony is appointing a new manager, Oleg Lobanov, who until recently was field representative with a division of Columbia Artists Management.

Hast-Amend Silver Anniversary Civic Concert Series, 114 E. Broad St. Manager: A. Herman Amend. Veterans Memorial Auditorium, 4,000. Gina Bachauer, Oct. 20; New York Opera Festival Company, Nov. 20: Ballet Russe de Monte Carlo, Dec. 11: Bach Aria Group, Feb. 12: Vienna On Parade, March 5. Also, Artur Rubinstein.

Symphony Club of Central Ohio, 114 E. Broad St. President: Mrs. Philip Knies. Veterans Memorial Auditorium, 4,000 National Symphony, with Philippe Entremont, piano soloist, Nov. 3; Chicago Symphony, Dec. 15; Cleveland Orchestra, with Theodore Lettvin, piano soloist, Feb. 29: Philadelphia Orchestra, March 30.

Columbus Symphony. Auspices: Columbus Symphony Club, 55 E. State St. Conductor: Evan Whallon, Manager: Oleg Lobanov. President: Mrs. Andre Gelpi. Veterans Memorial Auditorium, 4,000.

Five subscription concerts, concerts for young people, radio performances.

Soloists: Maria Tallchief, Andre Eglevsky, Nov. 18: Robert and Gaby Casadesus, Dec. 3: William Muller, Jan. 16: Nathan Milstein, March 9: Gala Choral Festival, April 9.

Ohio State University Guest Artist Series, Ohio State University. Manager: Donald H. Horton, Mershon Auditorium, 3,100. Takarazuka Dance Theatre, Oct. 12: Richard Tucker, Nov. 10; Rosalyn Tureck, Jan. 12: Robert Shaw Chorale and Orchestra, Feb. 4: Minneapolis Symphony, Feb. 11: New York City Opera, in "The Ballad of Baby Doe", March 10: Rosalind Elias, March 29.

Celebrity Series. Shakespeare Festival Players, Nov. 4; Mrs. Eleanor Roosevelt, Nov. 12; Julian Bream, Nov. 24; Irving R. Levine, Jan. 26; Raymond Massey, April 1; Karl Richter, Feb. 24.

Prestige Concerts, 114 E. Broad St. Manager: James Cain. Columbus Gallery of Fine Arts, 1,400. Smetana String Quartet, Oct. 20; Alfred Deller Trio, Nov. 7; Carlos Montoya, Nov. 30; Carmirelli Quartet, Dec. 8; Quartetto di Roma, Jan. 26: William Masselos, Feb. 27; Rococo Ensemble, April 8.

Capital University Series. Manager: Craig Jackson. Mees Hall, 800. The Bishop's Company, Oct. 16; Mata and Hari, Feb. 4: Phyllis Curtin, March 16, jointly sponsored by Capital University and Women's Music Club.

Saturday Music Club, 1075 Kenwick Rd. President: Venetia Hall. Columbus Gallery of Fine Arts, 1,400. Members' concerts, six lecture recitals, sponsorship of Junior and Juvenile Clubs. The Juvenile Club will present Tchaikovsky's "Sleeping Beauty".

Women's Music Club, 2061 Wickford Rd. President: Gertrude Schneider. Member's concerts, study sections, organ recitals, concert series by members at high schools and junior high schools for the pupils.

Columbus Opera Club, 215 Lakeridge Rd. President: Robert Darling. Director: Robert Barr. Operatic scenes.

Lyric Theatre Group, 209 S. High St. Music directors: Charlotte Gaines, Wilbur Crist. Dramatic director: Patricia Gaines. Opera workshop, scenes in costume.

Independent Players, 527 W. Broad St. Director: Albert Germanson. President: Glenn Bittner. Hartman Theatre, 1,800. "The Merry Widow", date to be announced.

DAYTON

By Eleanor C. McCann

Dayton Philharmonic. Biltmore Hotel. Auspices: Dayton Philharmonic Association. Conductor: Paul Katz. Manager: Miriam Rosenthal. Memorial Hall, 2,502. Seven subscription concerts, one extra Sunday matinee, four children's concerts (three performances each). Subscription series soloists: Isaac Stern, Oct. 21; William Masselos, Nov. 11; Grant Johannesen, Jan. 20; Johanna Martzy, Feb. 9; Cesare Siepi, March 30; Charlotte Holloman, April 20; Meredith Willson, Pops concert, April 3.

Civic Music Association, Gas and Electric Bldg. President: Herbert Nonneman. National Cash Register Auditorium, 2,300. Indianapolis Symphony, Nov. 4; Jean Madeira, Dec. 14; Jose Greco Spanish Dancers, Jan. 22; Minneapolis Symphony, Feb. 10; Festival Company of Norway, March 28; Vronsky and Babin, April 22.

Miriam Rosenthal Concert Management. Memorial Hall, 2,502. Central Ticket Office. Manager: A. T. Rosenthal. Ballet Russe de Monte Carlo, Dec. 13.

Dayton Music Club. President: Mrs. Davis Conrad, 8009 Volk Dr. Various halls. Ryszard Bakst, Oct. 27; Madrigal Singers from Mansfield, Nov. 17; Rodger Drinkall, Jan. 12; Mary MacKenzie, Feb. 9; other attractions.

Diehl Memorial Band Shell. Auspices: Dayton Chamber of Commerce, Dayton Musician's Union, and the City of Dayton. Diehl Memorial Band Shell, 2,000. Twenty summer Sunday and Thursday evening concerts by Dayton Philharmonic, Dayton Municipal Band and local artists.

CINCINNATI

By Eleanor Bell

Cincinnati Symphony, 1313 Union Central Bldg., Fourth and Vine Sts. Auspices: Cincinnati Institute of Fine Arts. Conductor: Max Rudolf. Chairman: Paul W. Christensen. President: John R. Bullock. Manager: Craig Hutchinson. Music Hall, 3,800. Twenty pairs of regular concerts; four special concerts: University of Cincinnati, Nov. 8; Kinderkonzerts, Dec. 26, 27; Princeton School Student Concerts, Feb. 2; Symphony of Fashion, Feb. 5; Girl Scout Concerts, Feb. 7; three Pop concerts; two Neighborhood Family Concerts; 12 Young People's Concerts; three Junior High Concerts; 17 tour concerts in Tennessee, Mississippi, Alabama, Louisiana, Texas and Arkansas.

Subscription series soloists: Hans Richter-Haaser, Oct. 16, 17; Isaac Stern, Oct. 23, 24; Leon Fleisher, Oct. 30, 31: Sigmund Effron, Robert Sayer, Nov. 6, 7; Glenn Gould, Nov. 20, 21; Michael Vitale, Nov. 27, 28; Claudio Arrau, Dec. 4, 5; Eileen Farrell, Howard Vandenburg, Spelios Constantine, Dec. 11, 12; Moura Lympany, Jan. 8, 9; Ruggiero Ricci, Jan. 22, 23; Babette Effron, Dorothy Payne, Father Reinke, Feb. 12, 13; Frances Yeend, Rosalind Elias, Charles O'Neill, Yi-Kwei Sze, Feb. 19, 20; Roberta Peters, Feb. 26, 27; Eunice Podis, April 8, 9; Theresa Greene-Colman, Mary McMurray, David Lloyd, Kenneth Smith, April 14, 16.

Cincinnati Summer Opera Association, Fifth and Vine Sts. Musical director: Fausto Cleva. Chairman, executive committee: John L. Magro. Administrative assistant: Raymond Nemo. Stage director: Dino Yannopoulos. Ballet director: Nelle Fisher. Conductors: Fausto Cleva, Ignace Strasfogel, Carlo Moresco, Julius Rudel. Zoo Pavilion, 3,000. Four-week season with leading singers, Cincinnati Symphony, chorus members from New York and Cincinnati. June 20 to July 19.

Cincinnati May Festival. First week in May biennially. Next festival: May 2, 4, 6, 7, 1960. Cincinnati Musical Festival Association, 111 E. Fourth St. Manager: Craig Hutchinson. Conductor: Josef Krips. Music Hall, 3,800.

Artist Series, College-Conservatory of Music. President: J. Ralph Corbett. Taft Auditorium, 2,500. Roberto Iglesias Ballet Espanol, Oct. 14; Philippe Entremont, Nov. 17; Claramae Turner, Jan. 12; Artur Rubinstein, Jan. 27 (in Music Hall); Philadelphia Orchestra, March 29 (in Music Hall); Theodore Lettvin, April 19.

Cincinnati Chamber Music Society. Manager: Frederick Yeiser. Taft Museum. Carmirelli Quartet, Nov. 24; Juilliard Quartet, Feb. 22; Albeneri Trio, March 9.

Matinee Musical Club. President: Bertha Krehbiel. Hall of Mirrors, Netherland-Hilton, 1,200. Byron Janis, Nov. 5; Maureen Forrester, Nov. 23; Festival Quartet, Feb. 9; Richard Lewis, March 4.

LaSalle Quartet (in residence at College-Conservatory). Concerts: Oct. 6, Dec. 15, Feb. 2, April 5.

J. Herman Thuman Concerts, 415 Race St. Taft Auditorium, 2,500. Burton Holmes, Feb. 23, March 1, 8, 15, 22. "Gay Nineties Revue", Nov. 14; Obernkirchen Children's Choir, Nov. 30. Taft Auditorium.

OBERLIN

Oberlin Artist Recitals. Manager: James S. Ballinger. Finney Memorial Chapel, 1,376. Ten concerts: Cleveland Orchestra, Oct. 20; Maureen Forrester, Nov. 3; Moura Lympany, Nov. 24; Mstislav Rostropovich, Dec. 15; Cleveland Orchestra, Jan. 19; Nathan Milstein, Feb. 9; Yi-Kwei Sze, Feb. 23; Amadeus Quartet, March 22; Cleveland Orchestra, April 12; Rudolf Serkin, April 25.

Oberlin Conservatory Faculty Recitals. Fifteen concerts by Messrs. Douglass, Dalley, Howard, Ferguson, Denenberg, Peacock, G. Fountain, Koberstein, Price, Hatton, and Shure; Misses Repp, Zastrow, Sikkerbol, and Mrs. Dalley. Other faculty performances by Faculty Woodwind Quintet, Oberlin String Quartet, Piano Trio, Baroque Ensemble. — Contemporary Festival: Three concerts: Jan. 14-16. —Student recitals and ensemble concerts.

DELAWARE

By Tilden Wells

Ohio Wesleyan University Music Department. Chairman: Rexford Keller. Gray Chapel, 1,500.

Artists Series. Hans Richter-Haaser, Oct. 20; Masterplayers of Lugano, Nov. 4; Pittsburgh Symphony, Anton Kuerti, soloist, Dec. 14; Moura Lympany, Jan. 5; Maureen Forrester, Feb. 5; Cleveland Orchhestra, Ernst Haefliger and Maureen Forrester, soloists in "Das Lied von der Erde", Feb. 28.

Chamber Music Festival. Sanborn Hall Auditorium, 600. Duvall Trio, March 10. Quartet to be announced.

Other events: Jacob Lateiner, Nov. 9; "Messiah", with orchestra, combined choral organizations, Louise Chambers, Beatrice Krebs, Norman Staiger, and Gordon Almstead as soloists, and Rexford Keller, conductor, Dec. 13; High School Music Festival, Feb. 6; Fauré "Requiem", April 10.

Recitals, concerts, and tours by faculty members and student groups, including a cappella choir, symphony orchestra, university band, and men's and women's glee clubs.

LIMA

By Adelaide Sawyer

Lima Friends of Music, P. O. Box 664. President: Richard Riggs. Memorial Hall, 1,500. Four concerts: Philharmonia Hungarica, Oct. 10; Lucerne Festival of Strings, Nov. 12; Eden and Tamir, Jan. 14; Festival Company of Norway, March 27. Twilight concert: Larry Lusk, Jan. 3. Special attraction: "Gay Nineties Revue" Nov. 16.

Lima Symphony, Memorial Hall, W. Elm St. Auspices: Lima Symphony Association. Musical director: William Byrd. President: Saul Seigel. Memorial Hall, 1,500. Six subscription concerts. Soloists: Gerard Kantarjian, Oct. 18; Offenbach's "Un Mari à la Porte" and "Cavalleria Rusticana", Nov. 29; David Flanagan and Michael Donavan, Jan. 17; Pop concert, Feb. 21; Lenten program with Choral Society

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and 200 parochial school children, Berlioz's "Te Deum", April 3; Edwin Deveny, May 15. Two children's concerts, March 24. Out-of-town concerts: Bellefontaine, Nov. 8; Van Wert, Feb. 10; Ohio Northern University, Music Festival, March 6, 20. Karl Roider, guest conductor, and Purcell's "Dido and Aeneas", conducted by William Byrd, March 27.

Civic Music Association, 549 Hazel Ave. President: Sheldon Ackerman. High School Auditorium, 1,100. Seymour Lipkin, Nov. 22; Jeff Morris, Jan. 19; Roger Wagner Chorale, Feb. 6; Dallas Symphony, March 13.

Lima Choral Society, 462 W. Grand Ave. Conductor: William Byrd. President: Brian Wheeler. Methodist Church, 1,100. fall concert, Nov. 1; Handel's "Messiah", Dec. 6; Britten's "Noah's Flood", Feb. 7; Haydn's "The Creation", May 15; appearances with Lima Symphony, Nov. 29 and April 3.

BEREA

Baldwin-Wallace College Conservatory. Director: Cecil W. Munk. Fanny Nast Gamble Auditorium, 650. Kulas Chamber Music Hall, 250. Baldwin-Wallace Symphony. Conductor: George Poinar. Associate Conductor: James R. Lerch.—Concert Band. Conductor: Kenneth O. Snapp.—A Cappella Choir. Conductor: John Robinson. — Brass Choir. Conductor: Charles Gorham.—Opera Workshop. Director: Melvin Hakola. Opera scenes; first and last acts of "Marriage of Figaro".—Artist-faculty recitals.—Contemporary Opera, Feb. 5 and 6.—Program of Contemporary Music. Norman Dello Joio, guest lecturer and composer.—Honegger's "King David". Festival Chorus and Orchestra. George Poinar, conductor, Feb. 21.

Twenty-eighth Annual Baldwin-Wallace Bach Festival, May 27-28. "St John Passion" and "Art of Fugue", Concert for harpsichord, viola da gamba, lute.

OXFORD

By George F. Barron

Miami University Artists Series. Chairman: Henry C. Montgomery. Withrow Court, 4,000; Benton Hall, 1,300. (Appearances in 1959 are a continuance of the celebration of Miami University's Sesquicentennial Year.) Historical Series of three piano recitals by Robert Goldsand, Oct. 18 and 19; Paul Draper, Oct. 20; Cincinnati Symphony, with Miami University Choruses, Dec. 15; Ferrante and Teicher, Feb. 15; Roberta Peters, Feb. 24; Budapest String Quartet, March 4; Alice Ehlers, March 20; Kingston Trio, in April.

Miami University School of Fine Arts. Dean: George F. Barron. Chairman, music department: Charles T. Smith. Two Operas, "Rigoletto" by Verdi, and "The Committee" by Matt Doran, Feb. 12 and 13, directed by Otto Frohlich. Concerts by Oxford String Quartet; A Cappella Singers, George F. Barron, conductor; University Concert Band, A. D. Lekvold, conductor; University Brass Choir, Nicholas Poccia, conductor; University Glee Club, Richard Schilling, conductor; University Orchestra, Otto Frohlich, conductor; Women's Choral Society, Everett Nelson, conductor. Performances in Cincinnati of Verdi's "Requiem", Feb. 19 and 20, and the Beethoven Ninth, April 14 and 16, by University Choruses with the Cincinnati Symphony. Summer Workshop for high school students. Robert Goldsand will return for his seventh summer piano workshop.

YOUNGSTOWN

By Adrian M. Slifka

Monday Musical Club, 618 Dollar Bank Bldg. President: Mrs. Carl W. Ullman. Manager: Alice M. Brothers. Stambaugh Auditorium, 2,535. Six subscribtion concerts. Takarazuka Dance Theatre, Oct. 7; "Gay Nineties Revue", Nov. 17; Boston Opera Company, Jan. 6; Fred Waring, Feb. 19; Vienna on Parade, March 9; Philadelphia Orchestra, May 3.

Youngstown Philharmonic, 1006 Wick Bldg. Auspices: Youngstown Symphony Society. Conductor: John Krueger. Manager: Helen Roberts. Stambaugh Auditorium, 2,535. Four subscription concerts; one bonus concert. Sponsors community chorus, Junior Philharmonic, TV program, instrumental and composer competitions. Children's concerts in and around Youngstown. Subscription series soloists: Josef Gingold, Leonard Rose, Oct. 27; Aldo Mancinelli, Geoffrey Hobday conducting, Dec. 1; Rosalyn Tureck, Feb. 16; Theodor Upoman, March 8. Bonus concert assisting artists: Junior Philharmonic and winner of piano concerto competition, Jan. 24.

MARIETTA

Marietta Community Concert Association. Ben Jonson Field House, Marietta College. Little Singers of Paris, Oct. 15; Claude Frank, Nov. 9; Risë Stevens, April 9; St. Louis Sinfonietta, April 20.

Other events: Ballet Russe de Monte Carlo, Colony Theatre, Oct. 23, under auspices of Parkersburg school.

OKLAHOMA

OKLAHOMA CITY

By Aline Jean Treanor

Oklahoma City Symphony, Municipal Auditorium. Auspices: Oklahoma City Symphony Society. Conductor: Guy Fraser Harrison. Assistant conductor: Harvey Garber. President: Dr. Stewart G. Wolf, Jr. Manager: Lewis E. Coley. Twelve subscription concerts, Municipal Auditorium, 6,000. Twenty Mutual Broadcast recording concerts, Oklahoma City University Auditorium, 1,400. One family concert, one special concert, seven pairs of youth concerts, eight tour concerts; two Little Symphony concerts, Little Theatre of Municipal Auditorium, 400. Soloists: Michael Rabin, Nov. 10; Mstislav Rostropovich, Nov. 24; Glenn Gould, Dec. 1; Elena Nikolaidi, Jan. 12; Maria Tallchief and Andre Eglevsky, Jan. 17; Whittemore and Lowe, Feb. 2: Norman Paulu, Feb. 23; Margaret McConnel, March 1; eight collegiate choirs, March 29. Guest conductor, Sir John Barbirolli, March 15.

Great Artist Series. Auspices: Women's Committee for the Symphony, Municipal Auditorium. President: Mrs. Charles Guyton Anderson, Jr., 1416 NW 35th St. Municipal Auditorium, 6,000. Takarazuka Dance Theatre, Oct. 26; Artur Rubinstein, Dec. 9; Henryk Szeryng, Jan. 25; Boston Opera Company, March 7.

Chamber Music Series. Auspices: Oklahoma City Symphony Society. Jewel Box Theatre, 275. Oklahoma City Symphony String Quartet and Jacques Abram, Oct. 4; Juilliard String Quartet, Jan. 22; Fine Arts String Quartet, May 8.

Oklahoma County Civic Music Association. President: Cleeta John Rogers, 427 NW 22nd St. Oklahoma City University Auditorium, 1,400. Marina Svetlova Company, Oct. 31; Sylvia and Benno Rabinof, Nov. 21; Texas Boys Choir, Jan. 22; Jean Madeira, Feb. 5; Gyorgy Sandor, March 25.

Early-Maxwell Associates of Memphis, Tenn. Municipal Auditorium, 6,000. "My Fair Lady", Jan. 2-14.

Ladies Music Club. President: Mrs. Inez Gose Lee, 1201 NW 38th St. Elinor Ross, Oct. 21, Oklahoma City Golf & Country Club, 1,000; Nicole Henriot-Schweitzer, Feb. 15, Jewel Box Theatre, 275; Trio di Bolzano, March 10, Little Theatre of Municipal Auditorium, 400.

University of Oklahoma, Norman. Celebrated Artist Series. Auspices: Student Union Activities Board. Director: Charlene Caldwell. Holmberg Hall, 1,300. Eleanor Steber, Oct. 14; Philharmonia Hungarica, Oct. 28; "Most Happy Fella", Nov. 16; Don Cossacks, March 8; Hal Holbrook, March 27. Popular Series: Kingston Trio, Oct. 5; Ella Fitzgerald, Nov. 12; Shelly Mann and Andre Previn, Jan. 15; Martin Denny, no date.

Oklahoma College for Women, Chickasha. Artist Series. President: Freeman Beets. Chairman: Charles Darnes. OCW Auditorium, 1,000. United States Air Force Band and Singing Sergeants, Oct. 21; Jacques Abram, Dec. 3; Oklahoma City Symphony and OCW Glee Club, Feb. 11; Irene Jordan, Feb. 29; Jean Leon Destine Dance Company, April 11. Piano and Chamber Music Repertoire Series. Jacques Abram and Oklahoma City Symphony String Quartet, Oct. 1 through May 21. Ten concerts. Recital Hall, 200.

Oklahoma State University, Stillwater. Allied Arts Series. Chairman: Max Mitchell. Fieldhouse, 10,000. Kingston Trio, Oct. 6; United States Air Force Band and Singing Sergeants, Oct. 20; Tommy Dorsey Orchestra, Feb. 8. University Auditorium, 1,500. Luboshutz and Nemenoff, Nov. 19; Sir Donald Wolfit, "Scenes from Shakespeare", Jan. 5; Leonard Warren, Jan. 13; Oklahoma City Symphony, March 3; Flower Hujer Dance Theatre, March 29.

Alva Civic Music Association, Alva. Chairman: Jack Moore. Herod Auditorium. Continental-Aires, Oct. 11; Marina Svetlova Dancers, Oct. 29; Mildred Dilling; Nelson and Neal.

Blackwell Civic Music Association, Blackwell. President: Lillian Christopher. High School Auditorium, 750. Robert Goss and Louise Whetsel, Oct. 13; Marina Svetlova, Nov. 2; Eloise Polk, Feb. 8; Oklahoma City Symphony, March 17.

El Reno Civic Music Association, El Reno. President: David DeLana. Secretary: Louise Spears. High School Auditorium. Sylvia and Benno Rabinof, Nov. 19; Mildred Dilling, Dec. 4; Rod Strong Dance Quartet, Feb. 2; Serenaders, March 2.

Miami Civic Music Association, Miami, Okla. President: Dale Nafziger. Henry Noel, Nov. 2; Rod Strong Dance Quartet, Feb. 22; Ferrante and Teicher, March 2.

Muskogee Civic Music Association, Muskogee. President: George Lynde. Secretary: Mrs. W. D. Marshall, 3103 Broadway. Joann Grillo, Jan. 14; Rod Strong Dance Quartet, Feb. 3; George Feyer, March 9.

Duncan Civic Music Association, Duncan. President: Merle Branden. Nelson and Neal, Nov. 21; Oklahoma City Symphony, Jan. 21; Serenaders, Feb. 27.

TULSA

By Maurice de Vinna

Tulsa Philharmonic, 515 S. Main St. Musical advisor and principal conductor: Vladimir Golschmann. Associate conductor: Herbert Garber. President: Burch Mayo. Manager: Winifred Gilette. Tulsa Municipal Theatre, 2,868. Nine subscription concerts; four Pops concerts. Youth Concert auditions, winner appearing with orchestra at Youth Concerts. Guest conductors: Roy Harris, Feb. 7. Soloists: Isaac Stern, Nov. 17; Raya Garbousova, Nov. 29; Artur Rubinstein, Dec. 8; Francis Jones and Tosca Kramer, Jan. 12; Leonard Warren, Jan. 26; Johana Harris, Feb. 7; Beveridge Webster, Feb. 16; Marcel Grandjany, Feb. 28; Nan Merriman, March 8.

Tulsa Opera, 1610 S. Boulder Ave. Musical director: Renato Cellini. Stage director: Anthony Stivanello. President: W. A. Baden. Tulsa Municipal Theatre, 2,868. Scholarships for voice and dance students. Opera and ballet workshops. Free student performances of each production. "Un Ballo in Maschera", with Giuseppe Campora, Elinor Ross, Giuseppe Valdengo, Martha Lipton, Peggy Bonini, Valfrido Patacchi, and Edward Doe, Nov. 5 and 7; spring performance to be announced.

Civic Music Association, 913 Petroleum Bldg. President: Mrs. Hedley F. Smith. Tulsa Municipal Theatre, 2,868. Marina Svetlova Dance Ensemble, Oct. 26; Belen Amparan, Dec. 11; Nelson and Neal, Jan. 5; Festival Company of Norway, Feb. 5; Dallas Symphony, March 2.

Tulsa Civic Ballet, 1529 E. 43 Pl. Artistic directors: Roman Jasinski and Moscelyne Larkin. Business Manager: Rosalie Talbott. Benefit concert Feb.

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26. Pops concert with Tulsa Philharmonic, Dec. 13.

Concertime, 3322 E. 23 St. President: Mrs. John G. Staudt. Managing director: Rosalie Talbott. Philbrook Art Center Auditorium, 250. Four Sunday afternoon chamber music concerts in-the-round. Three sponsor evenings in private homes. Apollo Chamber Trio, Oct. 18; Hungarian Quarter, Nov. 15; Juilliard String Quartet, Jan. 24; Tulsa artists, March 20.

Carson Attractions, 515 S. Boston Ave. Director: Richard Compton Carson. Tulsa Municipal Theatre, 2,868. Philharmonia Hungarica, Oct. 29; "The Most Happy Fella", Nov. 15; Jose Iturbi, Dec. 4; Vienna on Parade, Feb. 13; "Dear Liar", March 4; Canadian National Ballet, March 26.

University of Tulsa. Dean of School of Music: Roebrt L. Briggs. Student Activities Building Ballroom, 600. Faculty recitals, student orchestra, band, chorus and opera workshop.

Benedictine Heights College. Acting Head of Music Department: Robert G. Ruetz. Monte Cassino Auditorium, 800. Drama-Music series: guest artists, Tulsa Community Singers. Faculty recitals.

Summer Starlight Concert Band, 911 S. Elwood Ave. Manager and conductor: Paul J. Cumiskey. Six free outdoor summer band concerts.

OREGON

PORTLAND

Portland Symphony, 403 Park Bldg. Conductor: Piero Bellugi. President: Mrs. Paul Feldenheimer. Manager: Henry M. Norton. Public Auditorium, 3,385; Oriental Theatre, 2,018. Twelve Monday night concerts at Auditorium; six Tuesday nights at Oriental Theatre; three at Salem; six neighborhood concerts; four in public schools. Soloists: Leon Fleisher, Michael Rabin, Mstislav Rostropovich, Rudolf Firkusny, Gina Bachauer, Franco Ferrara, Gary Graffman, Jerome Rosen, Lamar Crowson, and Portland Symphonic Choir.

Ellison White Bureau, 4100 Central Bldg. Manager: Frank E. Andrews. Public Auditorium, 3,385. Inbal Dance Theatre of Israel, Obernkirchen Children's Choir, Ballet Russe de Monte Carlo, Boston Opera Company, Leontyne Price, Fred Waring. Jose Greco Spanish Dancers, others to be announced.

Celebrity Attractions, 916 S. W. King. Manager: Ariel Rubstein. Public Auditorium, 3,385. Robert Joffrey Theatre Ballet, Jennie Tourel, Byron Janis, Andres Segovia, Jan Peerce, Zvi Zeitlin.

Portland Junior Symphony, 618 Park Bldg. Conductor: Jacob Avshalomov. President: Waldo B. Taylor. Public Auditorium, 3,385. Three concerts.

Portland Theatre Arts Association. Director: Eugene Fuerst. Madison High Auditorium, 1,300. "Manon", Ibert's "Angélique", others to be announced.

Portland Symphonic Brass Ensemble, 811 S. W. Washington. Performing with Young Audiences; other appearances.

EUGENE

By Stacey L. Green

Eugene-University Civic Music Association. President: Arthur A. Bailey, 421 19th Ave. East. McArthur Court, 10,500. "Gay Nineties Revue", Oct. 12; New York Opera Festival, Nov. 9; Karl Schnabel, Jan. 12; Festival Company of Norway, Feb. 29; Cesare Valletti, March 9; Cleveland Orchestra, May 17.

University of Oregon School of Music. Dean: Theodore Kratt. Faculty and student concerts and recitals.

University of Oregon Summer Academy of Contemporary Arts. Premiere of Divertimento by Roger Sessions, commissioned by Oregon Centennial Committee and performed by the Portland Symphony, Jacob Avshalomov conducting, in McArthur Court on Aug. 2, 1959.

PENNSYLVANIA

PHILADELPHIA

By Eugene B. Moore

Philadelphia Orchestra, 1405 Locust St. Auspices: Philadelphia Orchestra Association. Conductor: Eugene Ormandy. Assistant Conductor: William Smith. President: C. Wanton Balis, Jr. Manager: Roger C. Hall. Academy of Music, 3,004. Twenty-eight pairs of Friday afternoon-Saturday night concerts; ten Monday night concerts; four student concerts; five childrens concerts and two junior concerts (William Smith, conductor), three Pension Foundation concerts.

Guest conductors: Charles Munch, Nov. 27 and 28; Georg Solti, Feb. 5 and 6; Leopold Stokowski, Feb. 12, 13 and 15 and Feb. 23 (Pension Foundation); William Smith, Feb. 19 and 20; Eugen Jochum, Feb. 26 and 27; Pierre Monteux, March 4, 5 and 7.

Soloists: Rosalind Elias and Jerome Hines, Oct. 2, 3 and 5 (cancelled by orchestra strike); John Browning, Oct. 16 and 17; Isaac Stern, Oct. 30, 31 and Nov. 2; Mstislav Rostropovich, Nov. 6 and 7; Guiomar Novaes, Nov. 13, 14 and 23; Yehudi Menuhin, Dec. 4 and 5; Phyllis Curtin, Brian Sullivan, Maureen Forrester and Donald Bell, Dec. 11, 12 and 14; Anshel Brusilow, Lorne Munroe, Jan. 1, 2 and 4; Glenn Gould, Jan. 29, 30 and Feb. 1; Shirley Verrett-Carter, Feb. 12, 13 and 15; Byron Janis, Feb. 19 and 20; Gyorgy Sandor, March 11 and 12; Rudolf Serkin, April 1, 2 and 4; Anshel Brusilow, April 8 and 9; William Kincaid, April 15, 16 and 18. Pension Foundation concerts soloists: Van Cliburn, Dec. 17; Victor Borge, April 12.

Special Programs: Concert with David Oistrakh as soloist, Dec. 22; gala concert celebrating 103rd anniversary of Academy of Music, Jan. 23; concert for Philadelphia Clearing House Association, May 15.

Students and children's concerts have own special soloists, several chosen through competition.

Out-of-town engagements: New York, ten concerts; Baltimore, eight concerts; Washington, D. C., two pairs; New Brunswick, Newark, and Richmond, two concerts each; Princeton, Hartford, Burlington, Vt., Boston, Harrisburg, Hunter College, Lynchburg, Charlotte, Greenville, Macon, Columbia, S. C., Savannah, Fort Lauderdale, Miami, Miami Beach, Charleston, W. Va., Nashville, Louisville, Bloomington, Urbana, Fort Wayne, Cincinnati, Columbus, Ohio. Syracuse, Youngstown, Detroit. Ann Arbor May Festival, May 5-8.

Academy of Music. Special 103rd Anniversary Concert, Academy of Music, 3,004: Philadelphia Orchestra, Birgit Nilsson, Boris Christoff and Victor Borge.

Philadelphia Festival-Music of the Western Hemisphere, 34 S. 17th St. Season long festival in which more than 60 Greater Philadelphia area groups will participate, presenting special programs of music by composers of the Western Hemisphere. Co-founders: Jeanne Behrend and Joseph Castaldo. Co-ordinator; Samuel L. Evans. Musical director: Jeanne Behrend.

Robin Hood Dell Concerts, 1420 Walnut St. Auspices: City of Philadelphia, Department of Recreation and Friends of Robin Hood Dell Association. President: Fredric R. Mann. Manager: Morton Howard. Six-week series of summer concerts at Robin Hood Dell in Fairmount Park, 12,000. Eighteen evening concerts. three children's concerts. Ensemble consists of Philadelphia Orchestra players. Conductors and soloists to be announced.

Metropolitan Opera Association, Philadelphia Series. Auspices: Philadelphia Committee for the Metropolitan Opera Assocition. Chairman: Henry P. McIlhenny. Academy of Music, 3,004. "Il Trovatore", Nov. 10; "Gypsy Baron", Dec. 1; "Pelléas et Mélisande", Jan. 5; "Tristan und Isolde", Jan. 26; "Simon Boccanegra", March 8; "Marriage of Figaro", April 25.

Philadelphia Lyric Opera Company, 1704 Walnut St. President and general manager: Aurelio Fabiani. Academy of Music, 3,004. "Carmina Burana" and "Oedipus Rex", Sept. 29; "Die Fledermaus", Oct. 13; "Turandot", Nov. 4; "La Bohème", Nov. 20; "Madama Butterfly", Dec. 4; "Carmen", Dec. 29; "Tosca", Jan. 28; "Rigoletto", Feb. 16; "Susannah", Feb. 26; "Lucia di Lammermoor", March 18. Special performance of "La Traviata" by the "Little Lyric", April 1. Conductors: Julis Rudel, Anton Rocca Guadagno, Carlo Moresco, Richard Karp, Emerson Buckley. Artists include Renata Tebaldi, Roberta Peters, Eleanor Steber, Hilde Gueden, Jean Madeira, Frances Yeend, Claramae Turner, Beverly Sills, Phyllis Curtin, Elizabeth Carron, Frances Bible, Diana Brewster, Giuseppe Di Stefano, Flaviano Labo, Eugenio Fernandi, John Alexander, Richard Cassilly, Ercole Bertolino, Igor Gorin, Norman Treigle, Walter Cassel, Louis Quilico.

Philadelphia Grand Opera Company, 1422 Chestnut St. Conductors: Giuseppe Bamboschek and Vernon Hammond. General manager and artistic director: Giuseppe Bamboschek. President: Dr. Chevalier L. Jackson. Business manager: Max M. Leon. Academy of Music, 3,004. Eight subscription series performances. "Faust", Oct. 8; "Lucia di Lammermoor", Oct. 29; "La Traviata", Nov. 26; "Suor Angelica" and "Pagliacci", Dec. 13; "La Bohème", Feb. 7; "Lakmé", March 4; "Carmen", March 15; "The Bartered Bride", April 3. Three special performances on non-subscription basis: "Hansel and Gretel", Dec. 26; "La Rondine", Feb. 22; to be announced, April 21. Artists include Pierrette Alarie, Licia Albanese, Frances Bible, Claramae Turner, Thelma Votipka, Margarit Zambrana, Daniele Barioni, Giuseppe Campora, Richard Cassilly, Walter Fredericks, Norman Kelley, Barry Morell, Frank

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Emma Feldman Concert Management, John Bartram Hotel, Broad and Locust St. Director: Emma Feldman. Philadelphia All Star Concert Series. Sponsor: Philadelphia Inquirer Charities, Inc. Academy of Music, 3,004. Jaime Laredo, Sept. 26; New York City Ballet, Oct. 22, 23, 24; "Grand Duchess of Gerolstein" by American Opera Society, Nov. 5; Artur Rubinstein, Nov. 19; Imbal Dance Theatre of Israel, Dec. 27 and 28; "The Trojans" by American Opera Society, Sir Thomas Beecham conducting and presented in two parts, Jan. 7 and 16; Moscow State Symphony, with Emil Gilels, Jan. 11 and 12; Polish State Folk Ballet, Jan. 17, 18 and 19; Nathan Milstein, Feb. 4; Gina Bachauer, Feb. 18; Poulenc operas by American Opera Society, "La Voix Humaine" and "Les Mamelles de Tirésias", Feb. 25; Cesare Siepi, March 3; Lamoureux Orchestra, March 10; Vienna Choir Boys, April 2; New York Philharmonic, April 26; Andres Segovia, April 29.

Philadelphia Forum, Inquirer Bldg., 400 N. Broad St. Auspices: Philadelphia Inquirer Charities, Inc. Executive director: Emma Feldman. Academy of Music, 3,004. "Il Duca d'Alba" by American Opera Society, Oct. 15; "World of Carl Sandburg", Oct. 27; Jan Peerce, Nov. 12; Rudolf Serkin, Dec. 10; Jose Greco Spanish Dancers, Jan. 14; Zino Francescatti, Jan. 21; "Dear Liar", Feb. 10 and 11; Robert Shaw Chorale and Orchestra, March 6; Van Cliburn, March 11; Eleanor Steber, March 17; Boston Symphony, March 24; Boston Opera Company, March 31.

Philadelphia Musical Academy, 1617 Spruce St. President and general director: Jani Szanto. Academy Auditorium, 200. University of Pennsylvania Museum, 1,000; other auditoriums. Series of Great Masters Concerts; special chamber-music and piano series; productions by PMA Opera Workshop; faculty and student recitals.

Curtis Institute of Music, 1725 Locust St. Director: Efrem Zimbalist. President: Mrs. Efrem Zimbalist. Curtis Hall, 300. Recitals and concerts by faculty members, students, guests. Institute orchestra, vocal and chamber-music groups.

Academy of Vocal Arts, 1920 Spruce St. General director: Vernon Hammond. Stage director: Rose Landver. Head of vocal department: Sidney Dietch. President: Mrs. Clarence A. Warden. School auditorium, 200. Opera programs and recitals by students and guest artists.

Philadelphia Conservatory of Music, 216 S. 20th St. Director: Maria Ezerman Drake. Dean: Allison R. Drake. President: William Ezerman. Concerts by Conservatory orchestra, chorus and other ensembles; opera ciass productions, faculty and student programs.

Philadelphia Composers Forum. Secretary: Mary Ann Castaldo, 1520 Pine St. General chairman: Jeanne Behrend. Monthly concerts of contemporary music at Philadelphia Art Alliance. Other concerts at University Museum at which composers such as Roy Harris and Vincent Persichetti will lead discussions of their works.

Pennsylvania Academy of Fine Arts Concert Series, Broad and Cherry Sts. Program director: Vladimir Sokoloff. Five chamber-music programs by local artists and ensembles, Nov. 3, Dec. 11, Jan. 29, Feb. 26, April 8.

Philadelphia Coffee Concerts, 34 S. 17th St. Sponsor: Philadelphia Coffee Concerts Committee. Chairman: Mrs. E. B. Weston King. Co-ordinator: Samuel L. Evans. Four Sunday evening concerts in Crystal Ballroom of the Benjamin Franklin Hotel. Vegh Quartet, Oct. 18; Stringart Quartet with Natalie Hinderas, pianist, Nov. 22; Trio di Bolzano, Feb. 28; Philadelphia Woodwind Quintet with Marilyn Costello, harpist, March 13.

University of Pennsylvania Concerts. General director: Joseph Barone. University of Pennsylvania Music Department, 34th and Walnut Sts. Irvine Auditorium, University of Pennsylvania Museum Auditorium and other campus buildings. About 60 programs including concerts by Collegium Musicum, eight concerts sponsored by the Music Performance Trust Fund, and 12 recitals by artist-students of Philadelphia conservatories.

Temple University Concerts, Mitten Hall, 1901 N. Broad St., 1,500. Auspices: Department of Musical Education. Director: David Stone. Director, choral activities: Robert E. Page. Director, orchestral activities: Anshel Brusilow. Director, band activities: Henry Smith, 3rd. Christmas Festival with all university musical organizations. Opera performances, March 2, 3, 4 and 5. Concert Choir on tour and with Philadelphia Orchestra, Dec. 11 and 12.

Curtis String Quartet, New School of Music, 18th and Pine Sts. Auspices: Free Library Friends of Music. Three concerts at Free Library of Philadelphia. Four concerts in Pennsylvania cities, seven in New England, eight in Midwest and Southwest.

Matinee Musical Club of Philadelphia, John Bartram Hotel, Broad and Walnut Sts. President: Mrs. Howard E. Smith. Bellevue-Stratford Ballroom, 1,500. Concerts feature club artists and ensembles, guest soloists and groups.

America-Italy Society of Philadelphia, 2108 Locust St. General manager: Frank Costanzo. Secretary: John Price, 3rd. Sponsors The Amerita of Philadelphia, 16 Philadelphia Orchestra string instrumentalists including all string-section first-desk players. Three programs in the Philadelphia Museum of Art with soloists: Gilbert Johnson, Dec. 9; Lorne Munroe, Feb. 3; Licia Albanese, April 27. A spring concert will be given at Atlantic City under sponsorship of that city's chamber of commerce.

Rittenhouse String Quartet, 1405 Locust St. General manager: Joseph H. Santarlasci. Philadelphia Orchestra artists. Appearances in Philadelphia halls and colleges.

Philadelphia Woodwind Quintet, 1405 Locust St. Manager: Joseph Santarlasci. Ensemble of Philadelphia Orchestra first-desk men. Appearances at universities, out-of-town concerts for various chamber music societies, Philadelphia engagements under auspices of Coffee Concerts Committee and Emma Feldman Management.

American Society of Ancient Instruments, 4331 Chestnut St. Musical director: Ben Stad. Annual festival series in Philadelphia and concerts in other cities.

Philadelphia Art Alliance Music Series, 215 S. 18th St. Music committee chairman: Katherine Wolff. Art Alliance Auditorium, 250. Ethical Society Auditorium, 350; other mid-city halls. Series from October to May by solo artists and chamber-music ensembles.

Philadelphia Little Symphony Association, 216 S. 20th St. President: Charles F. Ludwig. Conductor: Robert Mandell. Museum of Art Auditorium, 400. University Museum, 1,400. Six concerts including performance of "Dido and Aeneas" by Purcell, Feb. 28. Soloists include George Reeves, Nov. 1; Marion Head and Karen Tuttle, Nov. 29; William Kincaid, Jan. 31; Natalie Hinderas, March 27.

Co-Opera Company. General manager: Frank Tonick, c/o Ornstein New School of Music, 1613 Spruce St. President: Mortin Q. Klein. Plays & Players, 324. Three performances of "Street Scene", in January; two or more other works, in Spring.

Henri Elkan Chamber Opera Group, 1316 Walnut St. General director: Henri Elkan. New Century Club, 450. Performances to be announced.

Philadelphia Record Society, 14 Powell Lane, Upper Darby, Pa. President: Harold W. Rehrig. Monthly meetings in Philadelphia Musical Academy Auditorium, 1617 Spruce St.

PITTSBURGH

By J. Fred Lissfelt

Pittsburgh Symphony, Farmers Bank Bldg. Conductor: William Steinberg. Assistant conductor: Karl Kritz. Guest conductors: Sir Thomas Beecham, Paul Kletzki, André Cluytens, Ronald Ondrejka, Haig Yaghjian. Manager: John S. Edwards. Syria Mosque, 3,900. Twenty pairs of subscription concerts, five pairs of concerts for young people, concerts for local industries, special performance of Handel's "Messiah" with Mendelssohn Choir, Karl Kritz conducting. Soloists: Robert Casadesus, Yehudi Menuhin, Theo Salzman, Vronsky and Babin, Godfrey Layefsky, Mihaly Virizlay, Isaac Stern, Janet Remington, Louis Paul, Artur Rubinstein, Samuel Thaviu, Jan Peerce, Lya de Barberiis, Zino Francescatti, Rudolf Serkin, Claude Frank, Frances Yeend, Beatrice Krebs, David Lloyd, Kenneth Smith, Richard Cassilly, Lucretia West.

New Friends of Music, 5863 Marlborough Ave. Manager: Bernard Lewis. Carnegie Music Hall, 1,900. Budapest Quartet, Master players of Lugano, McGill Chamber Orchestra, Piano-Duo Schnabel, Alice Ehlers, Eva Heinitz, Julian von Karoly, Hans Zinke, Wolfgang Kander, Denes Zsigmondy, Sigrid Bay and Ferenc Palinko.

Antient Concerts. Founder-director: Homer Wickline, 202 Emerson Ave. Six programs of medieval, renaissance and baroque music. YM-YWHA Auditorium, 1,000, and Carnegie Lecture Hall, 800.

Young Men and Women's Hebrew Association, 315 S. Bellefield Ave. Manager: Morton Rosenbaum. Morris Kaufmann Auditorium, 1,000. Soloists: Ingrid Haebler, Pittsburgh Russian Male Chorus, Quartetto Carmirelli, Duo di Roma, Joseph Schwartz, Elaine Lee, Kim Borg, Lya de Barberiis, Nathan Milstein.

Pittsburgh Opera Society. Manager and director: Richard Karp, 5467 Bartlett St. Syria Mosque, 3,900. "Lohengrin", "Aïda", "The Barber of Seville", "La Traviata", "Carmen". Singers: Eleanor Steber, Margaret Harshaw, Howard Vandenburg, Mija Novich, Giulio Gari, Cesare Bardelli, Roberta Peters, Charles Anthony, Lorenzo Alvary, Hilde Gueden, John Alexander, Jean Madeira, Jon Crain, Norman Treigle.

Pittsburgh Music Guild. Manager: F. S. Olmsted, 1334 Washington Rd., Mt. Lebanon. Carnegie Music Hall, 1,900. Jose Iturbi, Gina Bachauer, Giorgio Tozzi, Vienna Choir Boys, Rosalyn Tureck, Festival Quartet, Vienna on Parade.

Music of Mt. Lebanon. Manager: F. S. Olmsted, 1334 Washington Rd., Mt. Lebanon. Mt. Lebanon Auditorium, 2,000. Jerome Hines, Canadian National Ballet, Goldovsky Grand Opera Theatre, John Browning, Pittsburgh Symphony, Berl Senofsky.

Pittsburgh Concert Society. President: James Wilson Crawford, c/o 6412 Darlington Rd. Stephen Foster Memorial Hall, 800. Three Young Artists Recitals by Six tri-state competition winners: Rose Ressa, viola; Camille Budarz, Patricia Prattis, and Boyce Reid, piano; William H. Philips and Robert Riedel, baritones.

Mendelssohn Choir. Conductor: Russell Wichmann. Carnegie Music Hall, 1,900. Fall and spring concerts to be announced.

Bach Choir. Conductor: Paul Koch. Concerts to be announced.

Downtown Chorale. Conductor: John Lively. Concerts to be announced.

HARRISBURG

By Margie C. Hunsicker

Harrisburg Symphony, Schleisner Bldg., 26 N. Third St. Auspices: Harrisburg Symphony Association. Conductor: Edwin McArthur. Assistant Conductor: Noah M. Klauss. President: Marshall M. Holcombe. Executive Secretary: Margie C. Hunsicker. Forum, 1,833. Five regular concerts; three children's concerts. Regular concert soloists: Laurel Hurley, Oct. 20; John Browning, Nov. 17; Joyce Flissler, Jan. 26; Jacques Abram, April 5; plus concerts by the Philadelphia Orchestra, Dec. 8, and Pittsburgh Symphony, Feb. 23.

Wednesday Club Civic Music Association. Co-chairmen: Mrs. Joseph Hayes and Mrs. Charles Stroh. Forum, 1,833. William Lewis and Earl Wild, Oct. 13; Julian Olevsky, Nov. 9; Eileen Farrell, Jan. 5; Nelson and Neal, March 1; Goya and Matteo, March 29.

Harrisburg Youth Symphony, Schleisner Bldg., 26 N. Third St. Auspices: Harrisburg Symphony Association and the Harrisburg School District. Conductor: Noah M. Klauss.

Grantham Oratorio Society, Messiah Bible College. Director: Earl D. Miller. President: L. Nelson Wingert. Forum, 1,833. Hymn Festival, Jan. 17; Handel's "Messiah", April 24.

Harrisburg Choral Society, Director: Donald L. Clapper. President: Albert Zimmerman. Christmas concert; Haydn's "Creation", May 1.

West Shore Choral Society. Director: Paul Kimmel. President: Donald M. Murdoch. Christmas concert and spring concert.

WILKES-BARRE

By Emmanuel Winters

A new series, "Theatre 3" was introduced to the community this year by College Misericordia. It included Eugene List, Vienna on Parade, and the Chicago Opera Ballet.

Wyoming Valley Oratorio Society, 35 S. Franklin St. Director: Clifford E. Balshaw. President: Mrs. Louie Weigand Ayre. Handel's "Messiah", Dec. 6; Brahms's "Requiem" and "Alto Rhapsody" (augmented by Scranton Singers Guild), May.

Fine Arts Fiesta, 117 W. River St. Director: Annette Evans. Symphonic, choral, operatic, dance and folklore festival, May 19-22.

Wyoming Valley Philharmonic, 184 S. River St. Conductor: Ferdinand Liva. President: Mrs. Seymour A. Dimond. Wilkes College Gymnasium Auditorium, 3,000; Irem Temple Audi-

torium, 1,450. Six concerts; three youth concerts. Soloists to be announced.

Community Concert Association, RD 3, Wyoming. President: John G. Detroy. Irem Temple Auditorium, 1,450. Jorge Bolet, Oct. 13; Dorothy Warenskjold, Nov. 10; Boston Opera Company, Jan. 4; Cleveland Orchestra, Feb. 9.

Wilkes College Music Department. Director: John G. Detroy. Wilkes College Gymnasium Auditorium, 3,000. Recital; Madrigal Singers, Dec. 20; Philharmonic String Quartet, March 6; Wilkes College Chorus, directed by John G. Detroy, April 10; Wilkes College Band, directed by Larry Weed, May 1.

College Misericordia, Music Department, Dallas. Director: Sister Mary Aidan. Irem Temple Auditorium, 1,450; McAulev Hall Auditorium, 700. Concerto Festival, with Eugene List, Oct. 26; Vida Chenoweth, Dec. 7; piano recital, Dec. 13; Vienna on Parade, Jan. 11; Chicago Opera Ballet, Feb. 15; chamber-music recital, Feb.; symphony concert, March; Elgar's "Dream of Gerontius" oratorio, in spring; opera excerpts, in spring.

Philharmonic String Quartet. 236 Butler St., Kingston. Manager: Eugene J. Brandstadter. Wilkes College Gymnasium Auditorium, 3,000, and regional auditoriums. At least eight concerts.

King's College Music Department. Faculty Moderator: Rev. Herve LeBlanc, C.S.C. Irem Temple Auditorium, 1,450. King's College Glee Club; other events to be announced.

Wyoming Valley Opera Guild, 730 Miners National Bank Bldg. President: Mrs. Burton W. Hankey. Executive-director: Theodore A. Evans. Irem Temple Auditorium, 1,450. New York Opera Festival Company, Sept. 30; opera excerpts, in spring; one-act opera in spring and summer.

Concordia Singing Society, American Legion, N. River St. Director: Howard C. Williams. President: Alfred H. Ackerson. Irem Temple Auditorium, 1,450. Two concerts. Soloists to be announced.

Little Theatre of Wilkes-Barre, 579 N. Main St. President: J. Houston Day. Little Theatre Bldg., 650. "Plain and Fancy", May 5, 6, 7, 13, 14.

Orpheus Choral Society, 114 Center St., Forty Fort. Director: William O. Roberts. President: William J. Davis. Concert manager: Marian Munson. Irem Temple Auditorium, 1,450, and regional auditoriums. Oct. 27; Trevor Anthony, bass, March 29; Welsh Festival Day, Aug. 22.

Apollo Club, 59 Pierce St., Kingston. Director: Howard C. Williams. President: Mrs. Helen Newitt Evans. Irem Temple, 1,450, and regional auditoriums. Christmas Concert, Dec.; other events.

Wilkes-Barre Ballet Guild, P.O. Box 143. Artistic Director: Barbara Linshes Weisberger. President: Mrs. John L. Carey. Irem Temple Auditorium, 1,450. Annual performance, with symphony orchestra, in spring; other attractions.

READING

Reading Symphony, 635 Penn St. Auspices: Reading Symphony Orchestra Association. Conductor: Alexander Hilsberg. President: Rene W. Irwin. Manager: Dorothy B. Rowe. Rajah Theatre, 2,094. Four subscription concerts. Soloists: Susan Starr, Nov. 29; Zvi Zeitlin, Jan. 10; Jean Casadesus, March 20; Youth concert, April 23.

Haage Series. Manager: George D. Haage. 226 S. 5th St. Rajah Theatre, 2,094. New York Opera Festival in "La Bohème", Oct. 3; Pittsburgh Symphony, Nov. 10; Ruth Slenczynska, Dec. 1; Vienna on Parade, Jan. 8; Diana Steiner and Basel Landia, Feb. 6; Columbus Boychoir, March 5.

SCRANTON

Scranton Philharmonic, Room 9, Sugerman Bldg., 217 Wyoming Ave. Auspices: Scranton Philharmonic Orchestra, Inc. Music director and conductor: Skitch Henderson. President: Henry J. Dende. Executive-secretary: Mrs. Edgar L. Dimmick. Masonic Temple, 1,823. Three subscription concerts, three free youth concerts. Nov. 16, Feb. 1, April 4.

Community Concert Association, Chamber of Commerce Bldg. President: Elizabeth Berghauser. Secretary: Mrs. Harold Brandamore. Mary McMurray, Oct. 27; Robert Joffrey Theatre Ballet, Dec. 2; Minneapolis Symphony, Feb. 24; Stanley Babin, March 30.

ALLENTOWN

By Virginia E. Wartman

In the ninth year of its existence, the Allentown Symphony was able to buy the Lyric Theatre in Allentown free and clear of all debt due to the gifts of Fifty Symphony Hall Founders. The theatre will be redecorated and transformed into Symphony Hall to celebrate the Symphony Society's tenth anniversary next year.

Allentown Symphony, 941 Hamilton St. Auspices: Allentown Symphony Association. Musical director: Donald Voorhees. President: William Hager. Executive-secretary, Virginia E. Wartman. Symphony Hall, 1,485. Soloists: Nicolai Gedda, Nov. 8; youth contest winners, Dec. 6; Lilian Kallir, Jan. 24; Igor Gorin, March 20.

Allentown Community Concerts, 1910 Cypress Ave., Route 60. President: Mrs. Richard Wick. Symphony Hall, 1,485. Goldovsky Grand Opera Theatre, Oct. 5; Ralph Hunter Dramatic Chorus, Dec. 11; Jean Casadesus, Feb. 3; Rudie Sinfonietta, March 1.

Municipal Opera Company, 1925 Tilghman St. Auspices: Allentown Recreation Commission. General Director: Errol Peters; President, Harrison Doyle. Symphony Hall, 1,485. "Wonderful Town", Nov. 18-19-20; "Desert Song", April 27-28-29.

EASTON

By John B. Bonnell

The Easton Symphony has moved its 1960 concert series from Easton High School to Wilson High School Auditorium in the suburbs.

Easton Symphony, 1800 Washington Blvd. Auspices: Easton Symphony Society. Conductor: Richard Marcus. President: Mrs. Emanuel Siegel. Wilson High School Auditorium, 750. Subscription concerts: Bethlehem Ballet Company, Jan. 13; Orlando Otey, pianist, March 30; April 27.

Community Concert Association. Secretary: Mrs. Ernest Fernald, R. D. 2, Easton. President: John F. Wohlers. Easton High School Auditorium, 1,010. Concerto Festival with Eugene List, Oct. 27; Zvi Zeitlin, Jan. 26; Kenneth Smith, Feb. 18; Columbus boychoir, March 24. Reciprocity with Bethlehem Community Concert Association.

Lafayette College Concert Series. Colton Chapel, 1,000. Suzanne Bloch, Oct. 22; Vladimir and Eleanor Sokoloff, Dec. 2; Philadelphia String Virtuosi, Feb. 17; Yale Russian Chorus, April 22.

Easton Oratorio Society, 904 Bushkill St. Conductor: C. Darl Bethmann. President: Robert Seip. First Presbyterian Church, 500. "Messiah", Dec. 20; other concerts.

Musical Arts Chorus, 222 McCartney St. Conductor: John D. Raymond. President: Mrs. Andrew Burwell. Colton Chapel, 1,000. Christmas, Lenten and spring concerts.

Chansonnette Theatre, Inc., 1936 Fairview Ave. Director: Richard Exley. President. John Devereaux. Easton High School Auditorium, 1,010. "Guys and Dolls", Nov. 20-21; spring production.

Lafayette College Choir. Conductor: John D. Raymond. Colton Chapel, 1,000. Christmas vespers series; annual tour.

BETHLEHEM

Community Concerts Association, Chamber of Commerce Bldg., 452 Main St. President: M. P. Charnock. Alfred and Herbert Teltschik, Nov. 2; Nathan Milstein, Jan. 30; Cleveland Orchestra, Feb. 13; Boston Opera Company, March 26.

Lehigh University Concert-Lecture Series. Grace Hall. Camera Concerti, Oct. 23; "Abduction from the Seraglio", with Turnau Opera Players, Nov. 13; "Dear Liar", Feb. 12; Robert Goldsand, March 4.

Chamber Music Society of Bethlehem, Box 376, Parrish House of the Cathedral Church of the Nativity. Curtis String Quartet, in October, November, and January.

Bach Choir of Bethlehem. Director: Ifor Jones, 54 E. Market Street. Packer Memorial Chapel, Lehigh University. Bach Festival, May 13, 14, 20, 21. Soloists to be announced.

ERIE

By Herbert Neurath

Erie Philharmonic. Auspices: Erie Philharmonic Society, 820 G. Daniel Baldwin Bldg. Music director: James Sample. President: Herbert R. Spencer, Jr. Manager: John Schickling. Memorial Junior High, 1,175. Six pairs of subscription concerts: two Youth Concerts; one special concert, "Messiah", Dec. 13. Soloists: Joseph Fuchs, Oct. 20 and 21; Rama Jucker, cellist, Nov. 17 and 18; Ruth Barton, soprano, and Dorothy Jacobsen, mezzo-soprano, Jan. 19 and 20; Witold Malcuzyrski, Feb. 16 and 17. Richard Paige, tenor, Erie Philharmonic Chorus, March 29 and 30; Theodor Uppman, April 26 and 27.

Erie Civic Music Association. President: Stuard Deaner. Strong Vincent Auditorium, 1,400. Concerto Festival with Eugene List, Oct. 28; Mildred Dilling, Jan. 27; Rod Strong Dance Quartet, March 23.

YORK

York Symphony. Conductor: Robert Mandell. Manager: Golden B. Rissinger. Senior High School Auditorium, 1,686.

RHODE ISLAND

PROVIDENCE

By Edward G. Hall

Rhode Island Philharmonic, 49 Westminster St. Auspices: Rhode Island Philharmonic Orchestra. Conductor: Francis Madeira. Manager: Edward G. Hall. President: H. Seymour Wiley. Veterans Memorial Auditorium, 2,200. Five subscription concerts. Soloists: Joseph Battista, Nov. 10; Gerard Kantarjian and Joseph Hawthorne, guest conductor, Dec. 8; "Carmen", with Jean Madeira, Robert Rounseville, other Metropolitan and New York City Opera singers, Brown-Pembroke Chorus, St. Dunstan's Boys Choir, March 6; Gay Graffman, April 21. Special concert at Brown University Convocation on Oct. 21. Concert in June for Lidia School of Ballet; 14 orchestra and 100 chamber concerts for children; 12 concerts in junior and senior high schools.

Community Concert Association, Adams Point Rd., Barrington. President: Mrs. Joseph B. Webber. Veterans Memorial Auditorium, 2,200. Goldovsky Grand Opera Theatre, Oct. 6; Richard Tucker, Dec. 15; Herman Godes, Jan. 5; Chicago Opera Ballet, Feb. 6; Minneapolis Symphony, Feb. 18.

Temple Beth El Concert Series, 70 Orchard Ave. Auspices: Sisterhood of Temple Beth El. Chairman: Mrs. Joseph W. Pulver. Temple Beth El, 1,000. Artur Rubinstein, Nov. 17; Henryk Szeryng, Jan. 27; Roberta Peters, March 9; Eden and Tamir, March 30.

Rhode Island Chamber Music Concerts, P. O. Box 1903, Brown Uni-

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versity. Executive-secretary: Mrs. Dorothy J. Pearce. Rhode Island School of Design Auditorium, 954. Vegh Quartet, Oct. 20; New York Brass Quintet, Dec. 1; Netherlands Quartet, Jan. 6; Trio di Bolzano, March 1.

Boston Symphony. Local Manager: Raymond G. Williams, Adams Point Rd., Barrington. Veterans Memorial Auditorium, 2,200. Five Concerts: Oct. 13, Nov. 24, Dec. 29, Feb. 23, April 5.

Rhode Island Civic Chorale. Director: Louis Pichierri. Veterans Memorial Auditorium, 2,200. Two concerts: Dec. 12 and April 12.

University Glee Club of Providence. Director: Hollis E. Grant. Rhode Island School of Design Auditorium, 954. Two concerts: Dec. 4 and April 1.

Brown University. Music department concerts. Five concerts by Glee Clubs. Co-directors: David Laurent, Erich Kunzel and Ron Nelson—Two concerts by orchestra. Conductor: Martin Fischer — University String Quartet.

SOUTH CAROLINA

CHARLESTON

Charleston Symphony. Conductor: Donn Mills. President: William Ackerman. Manager: Joan R. Siegel. Dock St. Theatre, 500. Three subscription concerts, two park concerts, four children's concerts, Pops concert (sponsored by local Civitan Clubs). Soloists: James F. Barber, violinist, Nov. 9 and 10; Thomas E. Cannon, pianist, and Ruth Durant, soprano, 1959 Auditions for Youth Winners, Feb. 8 and 9; Marguerite Inman Siegling, pianist, April 25 and 26. Concert by Charleston Youth Orchestra sponsored by the Symphony.

ANDERSON

By Mary Helen Burriss

Community Concert Association. President: William D. Brown. Anderson College Auditorium, 800. Bernard Izzo, Oct. 19; Beaux Arts Trio, Nov. 17; The Medleys, Jan. 29; Columbus Boychoir, April 26.

Clemson College Concert Series, Clemson. Chairman, concert committee: G. E. Metz. Field House, 3,000. Goldovsky Grand Opera Theatre, Oct. 26; Lorin Hollander, Nov. 9; Canadian National Ballet, Jan. 11; "Dear Liar", Feb. 16; United States Navy Band, March 18; Pittsburgh Symphony, April 4.

SPARTANBURG

By David W. Reid

Spartanburg Concert Series. President: E. Langdon Hanna. Twichell Auditorium, Converse College, 1,600. Blanche Thebom, Oct. 26; Zino Francescati, Dec. 8; Pittsburgh Symphony, April 6. Series includes concerts by the Spartanburg Symphony and Civic Band and Music Festival events.

Spartanburg Symphony. Conductor: Henry Janiec. President: Dr. Capers Satterlee. Twichell Auditorium, Converse College, 1,600. Three regular evening concerts; two youth concerts; two Music Festival appearances. Guest artists.

Music Festival. Twichell Auditorium, Converse College, 1,600. General director: Eugene N. Crabb. Musical director: Henry Janiec. Opera producer-director: John Richards McCrae. Spartanburg Symphony and guest artist, May 2; opera, "Susannah".

Converse College School of Music. Dean: Eugene N. Crabb. Twichell Auditorium, 1,600. Faculty and graduate recital series. Opera workshop: "Amahl and the Night Visitors", Dec. 5. Converse College Chorus, joint concerts with Georgia Tech. Glee Club, Nov. 13; spring concert, March 21.

Little Theatre. Director: David W. Reid. Musical director: Henry Janiec. Associate musical director: John Mabry. Choreographer: Marianna Miller. "Show Boat", Sept. 30-Oct. 3.

TENNESSEE

MEMPHIS

By Burnet C. Tuthill

Memphis Sinfonietta. Ellis Auditorium. Auspices: Memphis Orchestral Society. Conductor: Vincent de Frank. President: P. K. Seidman. Ellis Auditorium, 2,500. Five subscription concerts and five concerts for young people on the afternoons preceding the main events. Natasha Magg, pianist, Urico Rossi, violinist, and Fritz Magg, cellist, Nov. 10; Eloise Polk, Feb. 2; Paul Zukofsky, violinist, March 29; Nell Rankin, April 19.

The Woman's Committee of the Memphis Orchestral Society started the season with a gala ball at the Memphis Country Club, with Marguerite Piazza showing her night-club act.

Beethoven Club. 263 South McLean Blvd. President: Mrs. Frank Liddell. Ellis Auditorium, 2,500. Leopold Simoneau, Oct. 24; Carol Smith, Nov. 24; Rudolf Serkin, Feb. 1; Cincinnati Symphony, Feb. 29. Programs by local artists.

Arts Appreciation, Ellis Auditorium. President: I. L. Myers. Ellis Auditorium, 2,500 and 5,000 (for the Metropolitan Opera). Ballet Russe de Monte Carlo, Nov. 11; Vienna Festival, Jan. 27; Van Cliburn, March 5; two performances by the Metropolitan Opera, early May. Memphis Youth Symphony, supported by Arts Appreciation and conducted by Henry Minski, gives three concerts during the season.

Memphis Opera Theatre, 70 Madison Ave. President: Blanche Bryant. "The Mikado" at East High School Auditorium, Nov. 14-15; "Carmen", with Mignon Dunn, at Ellis Auditorium, April 2; other events.

Southwestern at Memphis. Director of music: Vernon Taylor. Hardie Auditorium, 450; Bohlmann Hall, 250. Faculty recitals. Concerts by school ensembles: Southwestern Singers, Southwestern Orchestra, and chamber group. Alabama String Quartet.

Memphis State University. Director of music: George Harris. Auditorium, 1,000. Electronic music; "Dido & Aeneas"; MSU String Orchestra; "La Serva Padrona"; MSU Concert Orchestra; MSU Symphonic Band; "La Traviata"; Chorus: "Phoebus and Pan"; faculty recitals.

Le Moyne College, 807 Walker Ave. C. Arthur Bruce Hall, 1,000. Chairman: Lionel Arnold. Nelson and Neal, Dec. 11; Rawn Spearman, April 29.

Calvary Church Choir. Conductor: Adolph Steuterman. "Messiah", Dec. 6; "Elijah", March 27.

NASHVILLE

By Sydney Dalton

Community Concert Association. President: Irving Wolfe. Secretary: Mrs. John R. Lyle. War Memorial Auditorium, 2,200. Andre Eglevsky Petit Ballet, Nov. 5; Marais and Miranda, Nov. 24; Herman Godes, Jan. 26; Robert Shaw Chorale and Orchestra, Feb. 29; Philadelphia Orchestra, March 23.

Nashville Symphony. Auspices: Nashville Symphony Association. Conductor: Willis Page. President: Albert Werthan. Manager: Mrs. Noble Van Ness. War Memorial Auditorium, 2,000. Six pairs of subscription concerts on Monday and Tuesday evenings. Soloists: Isaac Stern, Oct. 26-27; Jennie Tourel, Nov. 30-Dec. 1; Benno Moiseiwitsch, Feb. 15-16; Aldo Parisot, March 7-8; Irene Jordan, Robert Rounseville and Martial Singher in "The Tales of Hoffmann," April 4-5.

Fisk University Concert Series. Memorial Chapel, 850. Lucretia West, Oct. 21; Oberlin Wind Ensemble, Feb. 6; Netherlands Chamber Music Choir, Feb. 14; Rafael Puyana, April 3.

Lipscombe College Fine Arts Series. Alumni Auditorium, 1,500. Leon Fleisher, Oct. 20; Thomas L. Thomas, Feb. 16.

Tennessee A. & I. State University Lyceum Series. George Walker, Oct. 15: Lamoureux Orchestra, March 21.

Ryman Auditorium, 2,400. Manager: Harry Draper. Fred Waring, Oct. 30; Ballet Russe de Monte Carlo, Nov. 16; Jose Greco Spanish Dancers, March 18.

KNOXVILLE

By F. Gunby Rule

Knoxville Symphony, Room 6, Farragut Hotel. Auspices: Knoxville Symphony Society. Conductor: David Van Vactor. President: Robert Culver. University of Tennessee auditorium, 3,800. Six subscription concerts; eight children's concerts. Soloists: Bettye Brown, soprano, Oct. 13; Paul Rosenthal, violinist, Nov. 10; Maryville College Choir, Harry Harter, director, Dec. 8; Mary MacKenzie, Jan. 19; Constance Starr and Gladys Harrold, pianists, Feb. 16; Joan Coulliette Thompson, cellist, March 29.

University Concerts, Inc., University Center, University of Tennessee. Manager: Ralph Frost. University auditorium, 3,800. Boris Goldovsky Opera Theatre, Oct. 22; Cesare Siepi, Nov. 17; Lorin Hollander, Dec. 2; Canadian National Ballet, Jan. 14; Vienna on Parade, Jan. 23; Lamoureux Orchestra, March 22.

Knoxville Broadway Theatre League (University Concerts, Inc.). "Odd Man In", Oct. 21; "Dark at the Top of the Stairs", Nov. 9; "The World of Carl Sandburg", March 28; "Look Homeward Angel", April 7.

CHATTANOOGA

Chattanooga Symphony, 730 Cherry St. Conductor: Julius Hegyi. President: Mrs. Ben Hale Golden. Manager: Ara V. Carapetyan. Chattanooga High School Auditorium, 1,600. Seven subscription concerts, youth concerts, chamber groups, area tour series. Soloists: Irene Jordan, Nov. 17; William Primrose, Dec. 8; Berl Senofsky, Jan. 19; Theodore Lettvin, Feb. 9; Peter Binder, March 22.

Community Concerts Association, Memorial Auditorium, 5,000. Eileen Farrell, Dec. 14; Vienna on Parade, Jan. 25; National Symphony, with Lorin Hollander, Feb. 16; Chicago Opera Ballet, March 9; Original Don Cossack Chorus, March 30.

Chattanooga Opera Association. Jackson Bldg. Guest conductor: Siegfried Landau. Chattanooga High School Auditorium, 1,600. "Susannah", April 12, with Phyllis Curtin, Norman Treigle, and Richard Cassily.

OAK RIDGE

By Jacinta K. Howard

Eugene Cohen has replaced Anthony Raisis as conductor of the Oak Ridge Symphony for the 1959-60 season.

Civic Music Association, Box 41. President: Rober LeGassie. Civic Auditorium. Chattanooga Symphony, Dec. 5; Tihmar Dance Theatre, Jan. 16; Anton Kuerti, April 9. Chamber music: Juilliard Quartet, Nov. 7; Walden Quartet, Jan. 9; New Art Wind Quintet, Feb. 27.

Oak Ridge Symphony, 242 North Purdue Ave. Auspices: Oak Ridge Civic Music Association. Conductor: Eugene Cohen. Civic Auditorium, 1,500. Two subscription concerts.

Oak Ridge Community Chorus, 101 Pelham Rd. President: Walter Jordon. Auspices: Civic Music Association. Director: Edward Francis. Jefferson Junior High School Auditorium, 600. Three concerts.

TEXAS

DALLAS

By George G. Leslie

Dallas Symphony, Auspices: Dallas Symphony Orchestra, Inc. Conductor: Paul Kletzki. Associate conductor: Donald Johanos. President: Edward H. Cary, Jr. Manager: Alan Watrous. State Fair Music Hall, 4,500. Sixteen subscription concerts, seven special concerts, five Sunday matinee concerts, seven youth concerts, midwestern (eight-state) tour, March 2-17. Soloists: Pierre Fournier, Nov. 24; Robert Casadesus, Nov. 30; Geza Anda, Dec. 7; William Primrose, Dec. 14; Rudolf Firkusny, Jan. 4; Aaron Copland, guest conductor, Jan. 11; Isaac Stern, Jan. 18; Beatrice Krebs, Richard Lewis, tenor, Jan. 25; Zino Francescatti, Feb. 1; Witold Malcuzynski, Feb. 8; Joseph Schuster, Berl Senofsky, Feb. 15; John Browning, Feb. 22; Leonard Posner, concertmaster, Feb. 29; Lev Aronson, Cellist, Martha Kunkel (Dealey Award Winner), March 28; Frances Yeend, Beatrice Krebs, Jon Crain, Mack Harrell, April 4. Sunday Matinee soloists: First Methodist Church Choir and soloists, Dec. 20; Roy Hamlin Johnson, pianist, Jan. 10; Texas Boy's Choir, Feb. 14; Dallas Civic Ballet, March 27.

Civic Music Association. President: Lanham Deal. McFarlin Memorial Auditorium, 2,600. Hans Richter-Haaser, Nov. 3; Maureen Forrester, Dec. 1; Gina Bachauer, Jan. 12; Janos Starker, Jan. 28; Henryk Szerying, Feb. 18; Birgit Nilsson and Dallas Symphony, Feb. 25; Cesare Valletti, March 29.

Dallas Civic Opera, 309 Browder St. President: Henry S. Miller, Jr. Musical director: Nicola Rescigno. Manager: Lawrence V. Kelly. State Fair Music Hall, 4,500. "Lucia di Lammermoor", Nov. 6 and 8; "Barber of Seville", Nov. 12 and 14; "Medea", Nov. 19 and 21.

Community Course. Southern Methodist University. Manager: Ronald C. Knickerbocker. McFarlin Memorial Auditorium, 2,600. Carlos Montoya, Oct. 22; Toshiya Eto, Nov. 17; Ballet of Finland, Dec. 5.

Dallas Chamber Music Society, 2419 Maple Ave. Musical director: Dorothea Kelley. Scott Hall, 430. Elmer Scott Concert Series: Vegh Quartet, Oct. 28; Juilliard Quartet, Jan. 13; Quartetto di Roma, Feb. 3; La Salle Quartet, Feb. 24; Bolzano Trio, March 23.

Friday Forum. Chairman: Mrs. H. W. Roberts. Fine Arts Theatre, 732. Texas Boys Choir, Dec. 4; Sujata and Asoka, Feb. 19.

Dallas Grand Opera Association. President: Arthur L. Kramer, Jr. State Fair Music Hall, 4,500. Metropolitan Opera, May 1960, four performances.

HOUSTON

By George Christian

Houston Symphony, Music Hall. Auspices: Houston Symphony Society. Conductor: Leopold Stokowski. Guest conductor for student concerts: Ezra Rachlin. President: General Maurice Hirsch. Corresponding Secretary: Mrs. Proctor Thomas. Manager: Tom M. Johnson, Music Hall, 3,010. Thirty-two subscription concerts; 19 student concerts; 24 sponsored regional radio broadcasts, KTRH, Houston. Guest conductors: Ezra Rachlin, Nov. 23-24, Dec. 14-15, Jan. 18-19; Walter Susskind, Dec. 7-8, Feb. 15-16; Andre Kostelanetz, Dec. 31; Vladimir Golschmann, Jan. 4-5; Sir John Barbirolli, Feb. 1-2; Georges Sebastian, Feb. 29-March 1. Soloists: Rudolf Serkin, Oct. 26-27; Zino Francescatti, Nov. 9-10; Leonard Pennario, Nov. 23-24; Richard Tucker, Dec. 7-8; Houston Chorale, Dec. 14-15, April 4-5 (with University of Houston Concert Choir on latter date); John Browning, Jan. 4-5; Nathan Milstein, Jan. 18-19; Johanna Martzy, Feb. 15-16; Eugene Istomin, Feb. 29-March 1; Frances Bible, March 21-22. Captain Kangaroo (Bob Keeshan), Dec. 19; Mildred Miller, Dec. 31.

Edna W. Saunders Concert Bureau, Tennessee Bldg. Music Hall, 3,010. Brusilla Huffmaster, Oct. 7; Takarazuka Dance Theatre, Oct. 30; Yi-Kwei Sze, Nov. 5; Little Singers of Paris, Nov. 15; Vienna on Parade, Feb. 6; Jose Greco Spanish Dancers, March 9-10; Ballet Russe de Monte Carlo, March 12-13; Chicago Opera Ballet, March 19; Canadian National Ballet, March 24.

Houston Grand Opera Association, 3003 Louisiana. President: Stanley W. Shipnes. Manager: Noel J. Tyl. Conductor: Walter Herbert. Music Hall, 3,010. Three opera productions: "Die Walküre", Nov. 27-28; "Carmen", Jan. 23, 25; "Die Fledermaus", March 5, 7. Singers: Margaret Harshaw, Jerome Hines, Howard Vandenburg, Claramae Turner, Richard Cassilly, Norman Treigle.

Civic Music Association, 3747 Chevy Chase. President: Rex G. Baker, Jr. Music Hall, 3,010. Guiomar Novaes, Oct. 1; Marina Svetlova Dance Ensemble, Oct. 22; "The Most Happy Fella", Nov. 4; Mischa Elman, Dec. 16; Cesare Siepi, Feb. 12; Eileen Farrell, March 27.

Tuesday Musical Club, 2404 Kingston Drive. President: Mrs. Melvena Passmore MacDonald. Cullen Auditorium, 1,650. Hans Richter-Haaser, Nov. 17; Christian Ferras, Feb. 1; Carol Smith, April 19.

Contemporary Music Society, 5451 Longmont. President: Mrs. R. R. Dean. Corresponding secretary: Catherine Merchant. Musical director: Leopold Stokowski. Hamman Hall, Rice Institute. One concert, March 18.

Music Guild, 4816 Maine. Playhouse Theatre. Executive-secretary: Dr. H. L. Bartlett. Seven concerts of chamber music by subscription, with string quartet and guest artists.

Jewish Community Concert Series, 2020 Hermann Drive. Chairman: Mrs. Mimi Cohen. Six concerts of chamber music by subscription employing various ensembles.

Houston Chorale, Music Hall. Director: Alfred Urbach. Music Hall, 3,010. Four appearances with the Houston Symphony.

Houston Youth Symphony, P.O. Box 556. Conductor: Howard F. Webb. Music Hall, 3,010. City Auditorium, 4,000. Three orchestras, senior, intermediate, beginners. Boys' choir; Ballet group (Artistic director: Emmamae Horn. Ballet director: Edna Herzog).

J. S. Bach Society, 6255 Ella Lee Lane. Chairman: Mrs. Percy Don Williams. First Unitarian Church, 300. Regular artists: Fredell Lack, violin; Albert Hirsh, piano; Wayne Crouse, viola; Nancy Heaton Simon, violin; Marion Davies Bottler, cello. Three concerts. Special concerts, Rice Institute and League City, Texas.

Contemporary Arts Association Series, Contemporary Arts Museum, 6945 Fannin. Gulf Coast Giants of Jazz, Oct. 14; Arlyn Sinclair Spanish Dancers, Jan. 6; Woodwinds of Houston, Jan. 13; Louis Gordon Jazz Quartet, Feb. 3.

University of Houston. Chairman, music department: Merrills Lewis. Cullen Auditorium, 1,650. Symphony, concert band, choral group, faculty string quartet, opera workshop. Frequent faculty concerts and opera productions. Regularly scheduled television and radio presentation on university-owned FM station KUHF and KUHF-TV.

Rice Institute. Shepherd School of Music. Chairman: Arthur Hall. Hamman Hall. Concerts of chamber music, primarily by Lyric Art Quartet. Rice Thresher sponsored appearance of Carlos Montoya, Oct. 21.

Gilbert and Sullivan Society. Director: Merrills Lewis. Cullen Auditorium, 1,650. Annual production.

Texas Southern University. Faculty and student concerts and guest artists: Robert McFerrin, Oct. 20.

Chi Omega Chautauqua Series. Lecture and concert appearances. Music Hall, 3,010. Mimi Benzell, Nov. 18.

University of Saint Thomas. Jones Hall. Chamber-music concerts by local groups. Andres Segovia, in March.

EL PASO

By Nancy Miller

El Paso Symphony, Hilton Hotel. Conductor: Orlando Barera. President: Dorrance D. Roderick. Liberty Hall, 2,397. Eight subscription concerts. Soloists: Eleanor Steber, Oct. 19; Stewart Gordon, Nov. 16; Giuseppe Campora, Nov. 30; Evelyn Beal, Jan. 25; Loraine Merrill, Feb. 15; Michael Rabin, March 7; Igor Gorin, Désiré Ligeti, with College-Community Opera in "Rigoletto", March 28. One children's concert. Six Stadium summer concerts. One pre-season concert at White Sands National Monument.

El Paso Community Concert Association, 2610 Montana Ave. President: Dr. Joseph R. Smiley. Liberty Hall, 2,397. Pamplona Choir, Oct. 24; Richard Cass, Nov. 18; Boston Opera Company, Feb. 20; John McCollum, March 8; Cleveland Orchestra, April 30.

Conciertos Communidad de Ciudad Juarez. President: Jesus Vallina. Locations to be announced. Four concerts. Roberto Iglesias Ballet Espanol, Nov. 27; The Teltschicks, Feb. 11; Bel Canto Trio, March 11; Music for Tonight orchestra, March 25.

Joe Prensky, local manager. Liberty Hall, 2,397. Fred Waring, Dec. 2; Ballet Russe de Monte Carlo, Feb. 27; Jose Greco Spanish Dancers, March 2; Victor Borge, Festival Company of Norway, dates to be announced.

Texas Western College of the University of Texas, music department. Chairman: Dr. E. A. Thormodsgaard. Magoffin Auditorium, 1,600. Fine Arts Festival, April 24-30. Border Music Festival, June. Faculty and student recitals.

FORT WORTH

By Dorothy Nell Whaley

Two of Fort Worth's major musical organizations now have full-time musical directors: Rudolph Kruger, general manager and musical director of the Opera Association, and Robert Hull, musical director-conductor of the Fort Worth Symphony.

Fort Worth Opera Association, Tower Lobby, Will Rogers Auditorium & Coliseum. Auspices: Fort Worth Opera Association. General manager and musical director: Rudolph Kruger. Stage directors: Glynn Ross; Irving Guttman. President: O. C. Armstrong. Will Rogers Memorial Auditorium, 3,000. "Martha", with Dorothy Warenskjold, Cecilia Ward, Frank Porretta, Norman Treigle, and Charles Gonzales, Oct. 30 and 31; "Manon", with Beverly Bower, John McCollum, Richard Torigi, and Royce Reaves, March 4 and March 5; "Il Trovatore", with Ellen Faull, Claramae Turner, Charles O'Neill, Igor Gorin, and Royce Reaves, April 20 and 22.

Fort Worth Symphony, Tower Lobby, Will Rogers Memorial Auditorium & Coliseum. Auspices: Fort Worth Symphony Orchestra Association. Musical director-conductor: Robert Hull. President: Howard Fender. Manager: Robert Alexander. Will Rogers Memorial Auditorium, 3,000. Five subscription concerts. Soloists: Lee Gibson, Oct. 20; Gina Bachauer, Nov. 16; Kenneth Schanewerk, Jan. 12; Risë Stevens, Feb. 16. Assisting artists: Choruses of Texas Christian University, Southwestern Baptist Seminary, and Texas Wesleyan College, March 15.

Fort Worth Civic Music Association, 900 Main St. President: Malvern Marks. Will Rogers Memorial Auditorium, 3,000. Texas Boys' Choir, Oct. 21; Toshiya Eto, Nov. 19; Ballet of Finland, Dec. 3; Moura Lympany, Jan. 23; Gerard Souzay, Feb. 18; Birgit Nilsson and Dallas Symphony, Feb. 27; John Browning, March 23.

Texas Christian University School of Fine Arts. Executive director, School of Fine Arts: Ralph R. Guenther. Chairman Department of Music: Michael Winesanker. Ed. Landreth Auditorium, 1,200; Little Theatre, 250. Concerts by the TCU Symphony, Chorus, Concert Band, Ballet. Flor Peeters, organist, Nov. 13; Organ and Choral Clinic, directed by Alec Wyton, April 4 and 5; chamber music; faculty recitals.

TCU Select Series: Whittemore and Lowe, Oct. 21; Michael Rabin, Nov. 12; Varel and Bailly with the Chanteurs de Paris, March 29.

Texas Wesleyan College School of Fine Arts. Director: Donald Bellah, College Auditorium, 1,500. Fourteenth annual choral festival, David Foltz, conductor, Nov. 2 and 3; TWC Symphony; Collegium Musicum; opera, "The Jumping Frog"; Band; Wesleyan Singers; "Messiah" with chorus, orchestra, soloists, Howard Skinner, conductor, Dec. 13; "Kiss Me, Kate"; "Religion in the Arts Festival", April 29 through May 8; Sigma Alpha Iota-Phi Mu Alpha American Music Concert, May 6; Haydn "Imperial" Mass with chorus, orchestra, soloists, faculty recitals.

Southwestern Baptist Theological Seminary School of Church Music. Dean: James McKinney. Truett Auditorium, 1,500. Cowden Hall, 250. "Messiah", Robert Bruton, conductor, Dec. 1; Southwestern Church Music Workshop, Feb. 1 through 5; faculty recitals; Choral Festival, April 25 and 26; Southwestern Singers.

SAN ANTONIO

By Helen Seagle

San Antonio Symphony, 916 Maverick Bldg. Auspices: Symphony Society of San Antonio. Musical director: Victor Alessandro. President: Walter Nold Mathis. Manager: Clinton E. Norton. Municipal Auditorium, 6,000. Fifteen subscription concerts, five student concerts each repeated, five concerts out-of-town, four Little Symphony concerts, five special events, four operas.

Subscription concerts soloists: Risë Stevens, Oct. 17; Irene Jordan and Martial Singher, Oct. 31; Jose Kahan, Nov. 7; Dorothy Warenskjold, Nov. 14; Lorin Hollander, Nov. 21; Artur Rubinstein, Dec. 5; Karl Leifheit, Jan. 9; Isaac Stern, Jan. 16; Leonard Warren, Jan. 23; Rudolf Serkin, Feb. 6; Leonard Rose, Feb. 20. Guest conductor: Skitch Henderson, Dec. 15; Sir John Barbirolli, Feb. 13. The Valley Civic Chorus with assisting artists, Jan. 30.

Out-of-town concerts: Beeville, Eagle Pass, Austin, San Marcos, Georgetown.

Special events: Menger Centennial

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Ball, Sept. 19; premiere of "La Vida de la Mision", opera by Carl Venth, Oct. 28; Concert at San Antonio College, Jan. 26; Vienna On Parade, Feb. 10; Ballet Russe de Monte Carlo, March 9.

San Antonio Opera Festival, 916 Maverick Bldg. Auspices: Symphony Society of San Antonio. Musical director: Victor Alessandro. President: Walter Mathis. Manager: Clinton E. Norton. Municipal Auditorium, 6,000. Four operas: "A Masked Ball", Feb. 27; "Faust", Feb. 28; "Nabucco", March 5; "Tosca", March 6.

Tuesday Musical Club Artist Series, P.O. Box 2135. Chairman: Mrs. Melvin Stucky. McAllister Fine Arts Auditorium, 1,200. Four subscription concerts. Saramae Endich, Nov. 10; Berl Senofsky, Jan. 26; Cesare Siepi, Feb. 16; John Browning, March 22.

San Antonio Chamber Music Society, 415 West Lynwood. President: H. B. Dielmann. Board chairman and musical director: Eric Sorantin. Four membership concerts. San Pedro Playhouse, 600. Carmirelli String Quartet, Nov. 15; Quartetto di Roma, Dec. 6; Smetana Quartet, Feb. 2; Trio di Bolzano, March 24.

Trinity University, 715 Stadium Drive. Chairman, music department: Frank Hughes. Choir director: Bev. Hensen. Opera workshop: John Seagle. Ruth Taylor Concert Hall, 320. Four Little Symphony Concerts. Choir tour, Jan. 14-28. Opera: "Gallantry", Oct. 17 and 31 for Southwest Theatre Conference, Crystal Ball Room, Hilton Hotel; "The Medium", April 29 and 30.

Our Lady of the Lake College, 24th St. and Durango. Chairman, music department: Sister Lucy Marie. Pamplona Choir, Nov. 3; Daniel Pollack, Nov. 16.

Incarnate Word College, 4310 Broadway. Chairman, Music department: Sister Agnesine. Auditorium, 300. Student concert, Dec. 1; College Chorale in "Messiah", Dec. 20; Sigrid Forsman and Community Orchestra, Jan. 8; Zita Reinhard, May 3.

San Antonio College, 1300 San Pedro. Chairman, music department: Marjorie Walthall.

AMARILLO

Amarillo Symphony. P. O. Box 2552. Conductor: A. Clyde Roller. President: B. R. Barfield. Business manager: E. L. Melin. City Auditorium, 2,546. Seven concerts. Soloists: Eugene Istomin, Oct. 6; Arthur Fiedler, guest conductor, with Robert Hoffman, Nov. 3; "Amahl and the Night Visitors" with NBC-TV cast, Dec. 1; orchestra soloists, Jan. 12; winners of the Amarillo Symphony Auditions, Feb. 2; Jean Madeira, March 1; Richard Ellsasser, March 29. Three chamber-music concerts. Three concerts by the Youth Symphony.

WACO

By Elizabeth Brient Smith

Baylor University School of Music. Dean: Daniel Sternberg. Waco Hall, 2,400; Roxy Grove Hall, 600.

Alfred Deller Trio, Nov. 19; New York Pro Musica, Feb. 4; Boston Opera Company, March 3.

Baylor University Symphony. Conductor: Daniel Sternberg. Concert for Conference on American Ideals, with Oratorio Chorus and Rama Jucker, cellist, Nov. 20; Van Cliburn, soloist, Dec. 8; Richard Lewis, soloist, March 8. Three Children's Concerts. Chamber Choir, Leland Fox, conductor, Dec. 10. A Cappella Choir, Euell Porter, conductor, Dec. 11, May 6. Chorus and orchestra, in "Messiah", Euell Porter, conductor, Dec. 11.

Baylor Grand Opera, Verdi's "Don Carlo", Daniel Sternberg, conductor, April 21, 22, 25, 29, 30.

WICHITA FALLS

By W. L. Underwood

Wichita Falls Symphony, 1300 Hamilton Bldg. Auspices: Wichita Falls Symphony Association. Conductor: Erno Daniel. President: Carey T. Mayfield. Memorial Auditorium, 3,150. Soloists: Nadine Conner, Oct. 19; Erno Daniel, pianist and conductor, Nov. 16; John Browning, Feb. 29; Joyce Flissler, April 4. Strauss-Gershwin orchestral concert, Jan. 25.

North Texas Civic Music Association. President: Max Kreutz. Masterplayers of Lugano, Oct. 7; Ballet of Finland, Dec. 4; Richard Tucker, Jan. 12; Herbert Rogers, Feb. 22.

Forum Chorale. Director: Nita Akin. "Brigadoon", Robert Flood, conductor. Frank Pal, stage director and choreographer, Oct. 24-26. "Amahl and The Night Visitors", Ray Davidson, conductor, Dec. 13 and 15.

UTAH

SALT LAKE CITY

By Conrad B. Harrison

Utah Symphony, 55 W. First South St. Division of Utah State Institute of Fine Arts. Musical director and conductor: Maurice Abravanel. President: Raymond J. Ashton. Salt Lake Tabernacle, 6,000. Ten subscription concerts, special "Family Pops" concert, three youth concerts, one "Teen-age" concert; six-concert subscription series, one "Family Pops", six matinee or youth concerts at Ogden, Utah; three concerts each at Logan and Provo, Utah; single concerts at Cedar City, St. George, Moab, Price, American Fork and Tremonton, Utah, and Grand Junction, Colo; production of Tchaikovsky's complete "Nutcracker" ballet with University Theatre Ballet (Kingsbury Hall, 2,000); two "Contemporary Music" concerts at University of Utah (Kingsbury Hall).

Soloists: Claudio Arrau, Nov. 6; William Primrose, Nov. 18; University of Utah Choral Society, Norman Treigle, Martina Arroyo, and other soloists, in Mendelssohn's "Elijah", Dec. 2; Harold Wolf, Concertmaster; Eugene Foster, principal flute; Martin Zwick, principal clarinet; Gladys Gladstone and Reid Nibley, pianists, Jan. 9; Leon Fleisher, Jan. 20; Pierre Monteux, guest conductor, Feb. 3; Tossy Spivakovsky, Feb. 17; Gyorgy Sandor, March 2; University of Utah Choral Society, soloists, in Mahler's "Resurrection" Symphony, March 16.

University Artists Series. Auspices: University of Utah Extension Division. Director: Harold W. Bentley. Booking manager: Norinne F. Tempest. Kingsbury Hall, 2,000; Salt Lake Tabernacle, 6,000. Robert Joffrey Theatre Ballet, Oct. 21; Rey de la Torre, Nov. 10; Utah Symphony and University of Utah Choral Society, soloists, in Mendelssohn's "Elijah", Dec. 2; Utah Symphony "Controversials", Jan. 15; Utah Symphony "Accepted Masters", Feb. 23; Anna Russell, March 14; Marian Anderson, April 11. Other attractions.

Civic Music Association, 537 Sixth Ave. President: Frederick R. Hinckley, Jr. Highland High Auditorium, 2,500; Assembly Hall, 1,700; Kingsbury Hall, 2,000. Roberto Iglesias Ballet Espanol, Nov. 4; Vegh Quartet, Nov. 25; Jean Madeira, Feb. 10; Zara Nelsova, March 7; Stewart Gordon, May 14.

Granite Arts Association, 3212 S. State St. President: O. C. England. Secretary: W. Melvin Strong. Granite High School Auditorium, 1,600; Central Junior High School Auditorium, 1,300; Olympus High Auditorium, 1,600; Granger High School Auditorium, 1,600. United States Marine Band, Oct. 27; Carl Palangi, Nov. 17; Bill Thompson, organist, Dec. 10; National Artists Symphonette, with Amparo Iturbi, Feb. 1; Granite Youth Symphony and choruses, March 9; Utah Symphony and University Theatre Ballet, March 31.

VERMONT

BURLINGTON

By Jack Trevithick

The Lane Series for the second year offers two concert series. Several children's matinees also are being planned.

George Bishop Lane Artists Series. University of Vermont. Executive-secretary: Jack Trevithick. Memorial Auditorium, 2,402. "Red Concerts": "The Dark at the Top of the Stairs", Sept. 29; New York City Opera, in "La Traviata", Oct. 19; Philadelphia Orchestra, Oct. 27; Andres Segovia, Jan. 4; "Dear Liar", Feb. 8; Modern Jazz Quartet, March 25; New York Pro Musica, May 3. "Blue Concerts": The Weavers, Oct. 10; New York City Opera, in "The Merry Widow", Oct. 20; "Look Homeward, Angel", Nov. 2; Guiomar Novaes, Nov. 18; Robert Shaw Chorale and Orchestra, March 9; Lamoureux Orchestra, April 6; Jose Greco Spanish Dancers, April 21.

VIRGINIA

RICHMOND

By Elise Moody

Celebrity Attractions, John Marshall Hotel. Manager: Michaux Moody. Mosque Auditorium, 5,429. Ballet Russe de Monte Carlo, Oct. 31; "The World of Carl Sandburg", Nov. 4: Philadelphia Orchestra, Nov. 16; "Red" Nichols and the Five Pennies, Nov. 27; Byron Janis, Jan. 7; Vienna on Parade, Jan. 18; Roger Williams, Jan. 30; Chicago Opera Ballet, Feb. 23; Dame Myra Hess, Feb. 27; "My Fair Lady", week of March 14; Philadelphia Orchestra, March 21; Boston Opera Company, March 30.

Richmond Symphony. Conductor: Edgar Schenkman. President: Brig. Gen. Vincent Meyer, 1406 Park Ave. Mosque Auditorium, 5,429: Soloists: Tossy Spivakosky, Nov. 30; Marjorie Mitchell, Jan. 25; Leonie Rysanek, March 7; Lee Luvisi, Apr. 25.

Musicians Club of Richmond. President: William Benefield, 3621 Noble Ave. Woman's Club Auditorium, 800. Joan Holly, Oct. 20; Maurice Gendron and Philippe Entremont, Jan. 11; Clyde Tipton, Feb. 16; Beatrice Krebs, April 1.

Virginia Museum of Fine Arts. Director: Leslie Cheek. Auditorium, 500. Alfred Deller Trio, Oct. 30; Smetana Quartet, Nov. 13; Concert Arts Wind Quintet, Jan. 22; Amadeus Quartet, Feb. 12; Quartetto di Roma, March 4. Dance Series: Ballet of Finland, Oct. 9; Emily Frankel, Nov. 20; Valerie Bettis, Feb. 19; Cilly Wang, March 11; Myra Kinch, April 22.

Richmond Choral Society. Director: Alton Howell, 4207 Monument Ave. Berlioz's "L'Enfance du Christ", Nov. 17; Cherubini's "Requiem", April 9.

Virginia Symphony, 2421 Park Ave., Richmond; 316 Second Ave., New York, N. Y. Conductor: William Haaker. Booking director: Stephen Jesse. 22 evening concerts, 15 student performances in the Virginias and Eastern Seaboard states. Soloists: Prudencija Bickus, soprano; William Haaker, pianist.

Family Concert Division: appearances by Walter Carringer; Amparo Iturbi; the Patrick Opera Company, in "La Traviata"; the Kelleys, duo-pianists. Guilds and associations in the Virginias, New Jersey, Michigan, Pennsylvania, Ohio.

Haaker Concerto Orchestra, touring as National Artists Sinfonietta. Management: National Artists Corporation. West Coast tour, January-February, with Amparo Iturbi as soloist. 15 concerts.

NORFOLK

By Grace S. Ferebee

Norfolk Symphony. Auspices: Norfolk Symphony and Choral Association. Conductor: Edgar Schenkman, 610 Maryland Ave. President: Littleton W. Parks. Manager: William S. Nordlinger. Center Theatre, 1,834; Arena, 3,500. Six subscription concerts; four young people's concerts; one concert for Navy at Naval Base. One concert with Civic Chorus in Bach's "St. Matthew Passion", five with soloists: Mieczyslaw Horszowski, Michael Rabin, Eunice Podis, Peter Schenkman.

Community Concert Association. President: Daniel M. Thornton, Jr., 1102 Westover Ave. Center Theatre, 1,834. Goldovsky Grand Opera Theatre, Oct. 17; Tossy Spivakovsky, Dec. 2, Stanley Babin, Feb. 2; Lamoureux Orchestra, March 14.

William and Mary Concert Series. Auspices: College of William and Mary, Hampton Blvd., Norfolk. President: Cecil W. Wilkins. Center Theatre, 1,834. Philharmonia Hungarica, Oct. 12; Philippe Entremont and Maurice Gendron, Jan. 12; "Dear Liar", April 20; bonus concert presenting William and Mary Chorus, May 17; Roberta Peters, March 15.

Feldman Chamber Music Society. Director: I. E. Feldman. President: Mrs. Louise I. Jaffé. Myers Hall, Beth El Temple, 400. Five concerts in series. Young People's concerts under auspices of Young Audiences, Inc.

Norfolk Society of Arts. Chairman: Mrs. S. H. Ferebee, 607 Westover Ave. Norfolk Museum of Arts and Sciences, 300. Karen Keys, Nov. 11; Mallory Walker, Dec. 9; Kees Kooper and Mary Louise Boehm, Feb. 10; Suzanne Bloch, March 9.

Portsmouth Community Concert Association. President: Mrs. J. L. Story. Woodrow Wilson High School, 2,000. Stan Freeman, Oct. 10; Ralph Hunter Dramatic Chorus, Dec. 9; Mary McMurray, Feb. 3; Ballet Russe de Monte Carlo, March 28.

Hampton Institute Series. Auspices: Musical Arts Society of Hampton. Ballet of Finland, Oct. 8; Gloria Davy, Dec. 9; Festival Company of Norway, Jan. 18; Joerg Demus, Feb. 23; Pittsburg Symphony, April 9.

Norfolk Division, Virginia State College Series. College Little Theatre. Kai Winding Septet, Oct. 13; Brice

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Shenandoah College, Dayton 2, Va.

Trio, Nov. 6; Festival Company of Norway, Jan. 19; Phillippa Schuyler, Feb. 12; Players, Inc., March 14.

Center Theatre. Ballet Russe de Monte Carlo, Oct. 30.

ROANOKE

Roanoke Symphony, St. John's Parish House, Elm Ave. Auspices: Roanoke Symphony Society, Inc. President. Frank Rogers. Conductor: Gibson Morrissey. Manager: Keith Willis. American Theatre, 1,935. Four subscription concerts, six youth concerts, two out-of-town concerts. Harold Thompson, pianist, John Loban, violinist, and Margaret Conrad Dunville, pianist, Oct. 19; "Messiah", Dec. 6; Kenneth Amada and Gerard Kantarjian, Feb. 29; Anne McClenny and Donald Bolger, duo-pianists, April 25.

WASHINGTON

SEATTLE

By Maxine Cushing Gray

For the first time, this far-northwest state has a Governor's Council on the Arts. Included among the 28 members are two active musical directors, Milton Katims, in his sixth year as conductor of the Seattle Symphony, and Gustave Stern, who conducts outdoor musicals each summer for Greater Seattle, Inc., and is in charge of all music for the Seattle Park Board.

Seattle Symphony, 601 Orpheum Bldg. Auspices: Seattle Symphony Orchestra, Inc. Conductor: Milton Katims. Assistant conductor and concertmaster: Henry Siegl. President: Gordon N. Scott. Manager: Mrs. Hugh E. McCreery. Orpheum Theatre, 2,600. Eleven subscription concerts, repeated once; pre-season tour of Eastern Washington (Ellensburg, Wenatchee, Moses Lake, Spokane, Yakima); out-of-town concerts in Tacoma, Olympia, Parkland, Bellingham, Mercer Island, Edmonds, Longview, Everett, Enumclaw, Bellevue, Renton, Bainbridge Island, Kent, North Bend); 17 Family Concerts, including last ten listed above; 11 concerts for Seattle schools, 15 for King County schools, one on University of Washington campus. Soloists: Meyer Slivka, timpanist, Oct. 12-13; Marie-Aimée Warrot, Oct. 26-27; Claramae Turner, Nov. 9-10; Yehudi Menuhin, Nov. 23-24; Byron Janis, Dec. 7-8; Isaac Stern, Leonard Rose, Feb. 8-9; Gary Graffman, March 7-8; George London and Seattle Chorale in "Boris Godunoff" excerpts, March 21-22; Dorothy Cole, Iris Fribrock and Seattle Chorale in Mahler's "Resurrection" Symphony, Jan. 25-26; Sir Thomas Beecham, guest conductor, Feb. 23-24.

Seattle Symphony benefit performances by Inbal Dance Theatre of Israel, Oct. 17, 19; Erroll Garner, Nov. 11; Andres Segovia, Feb. 12; Vienna Choir Boys, Feb. 17; Marian Anderson, April 2.

Little Orchestra of the Seattle Symphony, 601 Orpheum Bldg. Auspices: Seattle Symphony Orchestra, Inc. Conductor: Milton Katims. Co-chairmen: Dr. Hans Lehmann and Louis Brechemin. Palomar Theatre, 1,416. Four subscription concerts: Rita Streich, Nov. 1; soloists from orchestra, Jan. 21; E. Power Biggs, Feb. 5; Vera Zorina, narrator, April 4.

Northwest Releasing Corporation, Moore Theatre. Directors: Jack J. Engerman and Zollie M. Volchok. Orpheum Theatre, 2,600; Moore Theatre, 1,800; Green Lake Aquatheater, 5,200. Flexible subscription series: any seven events out of 20 musical, dance or dramatic events, including Ximinez-Vargas Ballet Espanol, July 27, 1959; "My Fair Lady", Aug. 17-29; Takarazuka Dance Theatre, Aug. 17-22; "Gay Nineties Revue", Oct. 15-16; Obernkirchen Children's Choir, Oct. 21; Robert Joffrey Theatre Ballet, Oct. 30; Carlos Montoya, Nov. 4; Wagner Opera Company in "Madama Butterfly", "Barber of Seville", "La Bohème", Nov. 6-8; Ballet of Finland, Nov. 15; Fred Waring, Jan. 15; Ballet Russe de Monte Carlo, Jan. 23-24; Jose Greco Spanish Dancers, Feb. 15-16; Eden & Tamir, Feb. 20; Festival Company of Norway, March 5; Temianka Little Symphony, March 18.

Ladies Musical Club. Concert chairman: Mrs. Henning Carlson, 2511-29th Ave. W. Palomar Theatre, 1,416. Jennie Tourel, Nov. 16; Leon Fleisher, Nov. 30; Roger Wagner Chorale, March 13; Andre Eglevsky Petit Ballet, Feb. 28.

Seattle Community Concert Association, 1624 Fourth Ave. President: Robert J. Block. Orpheum Theatre, 2,600. Ralph Hunter Dramatic Choir, Nov. 12; Boston Opera Company, Jan. 29; Gold and Fizdale, Feb. 29; Frances Bible, March 29; Cleveland Orchestra, May 20.

Friends of Music, University of Washington Office of Lectures and Concerts. Director: Guy Tucker. Meany Hall, 2,000. Vegh Quartet, Nov. 5; Smetana Quartet, Dec. 3; Netherlands Quartet, Feb. 5; Quartetto di Roma, Feb. 18; Amadeus Quartet, March 11; University of Washington Faculty Quartet, April 28.

Greater Seattle, Inc. Northern Life Tower. Managing director: Walter Van Camp. Musical director: Gustave Stern. Green Lake (outdoor) Aquatheater, 5,200. "Bells Are Ringing", July 7-11, 1959; Lerner-Loewe Concert with Martha Wright and Gene Hollmann, July 17; "The Most Happy Fella", July 21-25.

University of Washington. Office of Lectures and Concerts. Director: Guy Tucker. Meany Hall, 2,000. Health Sciences Auditorium, 400. Friends of Music (see above), Plus Rey de la Torre, Oct. 24, cosponsored by Seattle Classic Guitar Society.

University Festival Opera Company, directed by Stanley Chapple, two productions at Meany Hall: "The Marriage of Figaro", April 13, 15; "Falstaff", May 25, 27.

University Opera Theatre (student casts), directed by Stanley Chapple, two productions at University Playhouse, 400: "The Golden Lion" by Gerald Kechley, of the faculty, Dec. 1-2, 4-5; "Love in Transit" by Richard Arnell and "The Country Philosopher" by Galuppi, Feb. 22, 24, 26-27.

First University of Washington Summer Festival of the Arts, July 27-Aug. 22, 1959, Meany Hall, Health Sciences Auditorium: Hungarian String Quartet, Aug. 5 and 13; Emily Frankel and Terence Moore Dance Drama, Duo, Aug 6; Festival Opera Company directed by Stanley Chapple in "The Impresario" and "Gianni Schicchi", also Ballet Academy in "Pas de Quatre", choreographed by Marian and Illaria Ladre, Aug. 12, 21-22.

Cornish School, 710 E. Roy St. Auspices: Music and Art Foundation. Director: Frederick Patterson. Corn-

POINTS TO PONDER

Aspects of Respiratory Technique

by Alfredo Martino

Correct exhalation in singing can only be effected following correctly inhaled breath. Complete understanding of correct inhalation is necessary in order to eliminate the harm resulting from an imperfect method of breathing. The respiratory type most adaptable to singing is diaphragmatic, combined with lateral.

The upper chest, or **clavicular** breathing is the worst type, because the effort involved in lifting and dilating the superior costals is much greater than in the use of the easily expandable lower costal areas, with their free bone ends. The resulting contraction of the neck muscles impedes circulation of the blood in the veins of the head, and its return to the heart. From this can arise physical complications detrimental to the voice.

To obtain the best effects in the use of any type of respiration, the lung pressure must be uniform in the entire respiratory process, to insure that all the movements of breathing are sure, easily regulated, and coordinated in a manner allowing a rapid and consistent execution. Only thus can one obtain the maximum effect of a harmonious voice, with the maximum economy of muscular effort. Unless this is achieved, one will produce tiring, husky, tremulous sounds, in which the undulations of tone are unequal and become progressively disorganized, rendering difficult the progression from lower to higher register.

Among the many distinguished singers who have been availing themselves of his unique teaching method, Mr. Martino at present lists **Mario Sereni,** renowned baritone of the Metropolitan Opera Company, and **Morley Meredith,** brilliant concert and operatic baritone (Mgt. N.A.C.).

Complimentary copy of Mr. Martino's book, "Today's Singing", mailed upon request.

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ish Ballet in repertory choreographed by Karen Irvin. Faculty recitals.

Seattle Chorale, 13047-10th Ave. N.W. President: Norman Rambo. Conductor: Leonard Moore. Two appearances with Seattle Symphony and three concerts in churches and schools. "Requiem" by Brahms, Nov. 3; "Messiah", Dec. 6; other events.

Seattle Civic Opera Association. President: Mrs. Oliver Braugh, 820 W. Lee St. "Die Fledermaus", March 18-19, Pigott Auditorium, Seattle University, conducted by Francis Aranyi.

Seattle Opera Company. Sponsor: Thalia. Director: Mikael Scheremetiew, 509—10th Ave. N. Three member-concerts; TV performance of "Amahl and the Night Visitors", Jan. 7.

Seattle Philharmonic and Chorale Society. President: Mrs. Frank L. Smith, 818-24th Ave. Conductors: Don Bushell, Donald Bishop. Three concerts.

Youth Symphony. President: James R. Naiden, 11237-1st Ave. N.W. Director pro-tem for Dec. 19 concert at Meany Hall: Stanley Chapple. Director of Little Symphony training orchestra; Vilem Sokol.

Free concerts sponsored by Music Performance Trust Funds: Seattle Art Museum, arranged by Ronald Phillips, musical director; Museum of History and Industry, arranged by Francis Aranyi, musical director; Seattle Public Library branch libraries, arranged by Mr. Francis Aranyi; Meany Hall, two Seattle String Society concerts conducted by Vilem Sokol; Moore Theatre, Holiday Dance Concert, conducted by Gustave Stern; Volunteer and Seward Parks, outdoor Sunday concerts and dance performances conducted by Gustave Stern, including guest artist Hilde Zadek, July 26, 1959, and concert version of "Il Trovatore", July 12.

Shoreline Civic Music Association. Jane Addams Junior High School Auditorium, 1,000. President: Robert Feller, Northgate Branch, Puget Sound Mutual Savings Bank. Robert Goss and Louise Whetsel, Oct. 26; Sylvia and Benno Rabinof, Feb. 5; Joy Kim, March 9; fourth concert.

Everett Civic Music Association, P. O. Box 566. Everett Civic Auditorium, 2,000. Vancouver (B.C.) Symphony, Nov. 22; McHenry Boatwright, Dec. 15; University of Washington Opera Theatre in "The Golden Lion", Jan. 10; National Artists Symphonette, Feb. 10; Festival Company of Norway, March 10; Ruth Slenczynska, April 22.

Bremerton Symphony, Bremerton Community Center. Conductor: Robert B. Anderson. Soloists: Barbara Workman, soprano, Nov. 2; David and Maxine Wright, tenor and soprano, Nov. 3; Felix Skowronek, principal flute of Seattle Symphony, March 6; Wilma Peterson, contralto, May 16.

Bainbridge Light Opera Association, Poulsbo High School Auditorium, Bainbridge Island. Conductor: Robert Thomson. "Brigadoon," June 26-27, 1959, followed by two free symphony concerts in September.

BELLINGHAM

By Bertha Pabst

Civic Music Association. President: Robert G. Miller, 449 Fifteenth St. College Auditorium, 1,200. Ballet of Finland, Nov. 14; Marais and Miranda, Jan. 18; Grant Johannesen, Feb. 4; Leontyne Price, April 23.

Western Washington College Artist Series. Artist Series Chairman, Sene Carlile. College Auditorium, 1,200. Soulima Stravinsky, Oct. 20; Raymond C. Boese, Oct. 27; Knitzer and Loesser, Nov. 3; Feld String Quartet, Nov. 17; Blanche Thebom, Dec. 4; David Schaub, Jan. 15; Dylan Todd, Jan. 26; National Artists Sinfonietta, Feb. 9; Ferrante and Teicher, Mar. 1; Meredith Willson, April 5; Stephen Kemalyan, April 15; Ruth Slenczynska, April 19.

Bellingham Civic Orchestra. Auspices: Western Washington College of Music. Conductor: Frank D'Andrea. College Auditorium, 1,200. Rodney M. Mercado, Dec. 8. Other events pending.

SPOKANE

By Trula Whelan

The Spokane Philharmonic has moved to a larger auditorium.

Spokane Philharmonic, P.O. Box 131. Conductor: Harold Paul Whelan. President: M. H. Segner. Fox Theatre, 2,250. Four subscription concerts, one Pops concert, one Festival concert. Soloists: Leonard Pennario, Oct. 19; Barbara Roark, violinist, Jan. 18; Ninth Symphony of Beethoven, with James Standard, bass-baritone, Dorothy Cole, contralto, Jon Crain, tenor, Eleanor Skok, soprano, and Spokane Symphonic Chorale, Feb. 29.

Community Concert Association, Paulsen Building. President: Charles Scanlan. Fox Theatre, 2,250. Soloists: Ralph Hunter Dramatic Chorus, Nov. 10; Michael Rabin, Nov. 30; Gold and Fizdale, March 7; Leontyne Price, April 27; Cleveland Orchestra, May 22.

Spokane Symphonic Chorale, P.O. Box 781. Conductor: Milton Johnson. President: Major John Clark. First Baptist Church, 900. Two subscription concerts, one performance with Spokane Philharmonic. Soloist: Ronald Ratcliffe, harpsichordist, Jan. 11.

Spokane Junior Symphony, W. 426 24th. Conductor: Harold Paul Whelan. President: James Harris. Commandery Room, Masonic Temple, 750. Soloists: string soloist chosen by competition, Dec. 14; piano soloist chosen at Greater Spokane Music Festival, and Spokane Ballet Society, May 16.

Spokane Symphonic Band, Whitworth College, Country Homes Estate. Conductor: James Carlson. Cowles Memorial Auditorium, 1,250. Three concerts.

Whitworth College Series, Whitworth College, Country Homes Estate. Manager: Ed Meltner. Cowles Memorial Auditorium, 1,250. Seattle Symphony, Oct. 5; Feld String Quartet, Nov. 20; "As you Like It", Whitworth College Drama Department, Feb. 25-27; Whitworth College Band, March 21; Choir Home Concert, May 2.

Spokane Coliseum Attractions, N. 1101 Howard. Coliseum, 8,000. Manager: Benn Moore. United States Marine Band (Benefit, Spokane Philharmonic), Oct. 9; Kingston Trio (Management, Irving Granz, Los Angeles), Sept. 25; Don Cossacks, (sponsor, Central Lions Club), Oct. 22; "Madama Butterfly", (sponsor, Joseph Rosenfield), Nov. 3; Boston Opera Company (sponsor, Inland American Inc.), Jan. 25.

Washington State University. Faculty Recitals. Spokane Art Center, W. 507 7th. Manager: Wirth McCoy.

Holy Names College Concert Series, N. 1114 Superior. Manager: Sister Flavian. Holy Names College Auditorium, 500. School orchestra and choir; other events.

Spokane Chamber Music Society. Secretary: Beth Harbin, 4617 N.W. Blvd. YWCA lounge, 300. Three concerts. Personnel: Trude Huttenbach, Inez Visser, Margaret Saunders Ott, Henry Huttenbach, Bob Armstrong.

Greater Spokane Music Festival. President: Paul True. S. 4319 Magnolia. Eight-day Festival of Music and Dance with world renowned adjudicators, contests, and Festival Concert with combined Spokane Philharmonic and Spokane Junior Symphony and winning soloists.

PULLMAN

By Trula Whelan

Community Concert Association. President: Leonard Young. Bohler Gymnasium, Washington State University, 2,000. Three concerts: Leonard Rose, Oct. 29; Boston Opera Company, Jan. 23; Temianka Little Symphony, March 27.

Washington State University Chamber Music Series. Chairman: Kemble Stout, director, music department, Washington State University. Bryan Hall, 800. Rey de la Torre, Nov. 1; Feld Quartet, Nov. 18; Amadeus Quartet, March 17.

CHENEY

By Trula Whelan

Eastern Washington College Student-Community Artist Series, E.W.C., Cheney, Washington. Manager: Dr. Dana Harter, Eastern Washington College. Showalter Auditorium, 850. Seven subscription concerts. Attractions: Virginia City Players, Oct. 22; National Finland Ballet Theatre, Nov. 12; Ryszard Bakst, pianist, Dec. 3; Frances Yeend, soprano, Feb. 3; Zabaleta, harpist, Feb. 11; Marcel Hillaire, April 21; Jean Leon Destine, Haitian Dance Co., April 25.

WEST VIRGINIA

CHARLESTON

By Bayard F. Ennis

Charleston Symphony, 1104 Quarrier St. Conductor: Geoffrey Hobday. President: Joseph P. Sheridan. Office Manager: Mrs. Frances R. Hoffman. Municipal Auditorium, 3,500. Six subscription concerts, one student concert, one tour concert. Soloists: John Lambros, Oct. 11; John Kruger, guest conductor, Nov. 8; "Faust" in concert version, Jan. 24; Mary Ann Gittins, Feb. 21; American Arts Trio, March 27; Frances Madachy and Isabelle Hart Wilson, April 24.

Charleston Ballet, 808½ Quarrier St., P.O. Box 404. President: Robert G. Otten. Director: Andre Van Damme. Civic Center Theatre, 750. Five concerts featuring new ballet with Choreography by Mr. Van Damme.

Community Music Association, P.O. Box 1228. President: Mrs. T. A. Kay. Municipal Auditorium, 3,500. Goldovsky Grand Opera Theatre, Oct. 15; Leonard Pennario, Nov. 13; Roberto Iglesias Ballet Espanol, Jan. 28; Brian Sullivan and Heidi Krall, Feb. 13; Philadelphia Orchestra, March 22.

Charleston Chamber Music Society. P.O. Box 575. President: Dr. Joel Allen. United Fuel Gas Company Auditorium, 450. Beaux Arts Trio, Sept. 23; Vegh Quartet, Oct. 31; Eger Players, Dec. 5; Quartetto di Roma, Jan. 16; Griller Quartet, March 19.

Charleston Light Opera Guild, 818 Orchard St. President: Robert H. Howell. Director: Tom Murphy. Musical Director: Allan Farley. Civic Center Theatre,750. "The Firefly", Nov. 19, 20 and 21; Spring production.

Charleston Civic Chorus, 309 19th St., S. E. Director: Harold W. Ewing. President: Merl A. Aitken. "Messiah", December, with Morris Harvey College Philharmonic Choir; "Faust" in concert version with Charleston Symphony, Jan. 24; "The Creation", March.

WHEELING

By Montana X. Menard

Henry Mazer will continue as advisor to a committee of the Wheeling Symphony Board until his successor as conductor has been named. Mr. Mazer has assumed his new duties as conductor of the Florida Symphony but will come back to Wheeling to conduct the October, December and April pairs of concerts as well as the new Lollipop concerts for young children.

The Frazier Concert Series has severed its relationship with the Civic Music Concert Association. A reserved seat section, selling at a slightly higher price, is being inaugurated this year.

Wheeling Symphony, 2227 Chapline St. Auspices: Wheeling Symphony Society, Inc. Conductor: Henry Mazer. President and manager: Ralph L. Miller. Virginia Theatre, 1,500. Five pairs of subscription concerts, three Lollipop concerts, six summer "Music Under the Stars" concerts. Subscription series guest conductors and soloists: Joseph Battista, Oct. 21 and 22; Risë Stevens, Dec. 9 and 10; Robert Mandell, conductor, Jan. 6 and 7; Ronald Ondrejka, conductor, Feb. 3 and 4; Grant Johannesen, April 6 and 7.

Wheeling Training Symphony, 2227 Chapline St. Auspices: Woman's Auxiliary of Wheeling Symphony Society, Inc. Conductor: Raymond Ponzo. President: Ralph L. Miller. Manager: Mrs. D. A. MacGregor. Clay Junior High School Auditorium, 700. Two concerts.

Wheeling Youth Symphony, 25 Bae Mar Place. Auspices: Parents of members and friends of Young Musicians of Ohio Valley. Conductor: Stefano R. Ceo. President: Frederick Terry. Manager: Clara Ceo. Pineroom, Oglebay Park, 650. Two summer concerts, one extra winter concert.

Frazier Concert Series, 151 Cracraft Ave. President and manager: Harry C. White. Virginia Theatre, 1,500. Cesare Siepi, Nov. 15; Jean Casadesus, Feb. 16; Camera Concerti, March 27; Tossy Spivakosky, April 26.

Fine Arts Guild of Wheeling, P. O. Box 49. Auspices: Catholic Diocese of Wheeling. President: John F. Strick. Manager: Howard V. Corcoran. Virginia Theatre, 1,500. Masterplayers of Lugano, Nov. 10; Tamburitzans, Jan. 17: Joerg Demus, Feb. 28.

Oglebay Institute, Oglebay Park. President: George Bailey. Executive director: Stanley H. Coulling. Musical director: Jack Randolph. Oglebay Park Amphitheatre, 3,000; Pineroom, 650; Wilson Lodge, 250. Sammy Kaye, June 16; Dick Shawn, June 23; Piano Quartet, June 30; Vincent Price, July 7; Paul Cherney, July 14.

Special Events: All High Choral Workshop, June 27-July 2; All High Choral Clinic, Nov. 14; Brass Clinic, Jan. 11; Opera Workshop, directed by Boris Goldovsky and Leonard Treash, Aug. 11-28; National Federation of Music Clubs Annual Midweek, Aug. 10; Quadrangle Quorums, summer and winter weekly series.

Oglebay Singers, 109 Queen Ave., Park Place. Auspices: Oglebay Institute. Conductor: Jack Randolf. President: Mrs. Alice Foulk. Concerts to be announced.

Thursday Music Club, 34 Orchard Road. Auspices: National Federation of Music Clubs. President: Mrs. John P. Young, Jr. YWCA Auditorium, 200; Colonnade Room of McLure Hotel, 450. Virginia Raad, Oct. 1; American Arts Trio of West Virginia University, Nov. 5; Thursday Music Club Chorus, Dec. 3; Dale Jorgensen, baritone, Jan. 7; study group and chorus, Feb. 4; Charles Lang, cellist, March 3; piano ensemble, April 7; winners of Young Musicians Auditions, May 5.

Civic Oratorio Society, 139 N. 21 St. Conductor: Anna Hilton Power. President: Robert Kirchner. Manager: Tom Power. Fourth Street Methodist Church, 450. Three concerts. Soloists: Violet Prezlenski, Leah Orum, Betty Folmar, Lulu Clarke, Rosemary Albano, J. H. Delbrugge, Tom Power, George Archers.

Woman's Club of Wheeling, Tally-Ho Apts. President: Mrs. Creed Malone, Jr. Chairman of fine arts: Mrs. Elwood Kloss. Colonnade Room, McLure Hotel, 450. Soloists: Golden Curtain Quartet, Nov. 6; Nina Dova, March 18; Bobby Cardillo and Reid Jaynes, duo-pianists, April 1.

West Liberty State College, West Liberty, W. Va. President: Paul N. Elbin. College Hall, 500. Claire Coci, organist, Nov. 10; Faculty Trio, Nov. 23; other attractions.

INSTITUTE

West Virginia State College Artists Series. Sponsor: Committee on Cultural Activities. Chairman: T. E. Phillips. Ryszard Bakst, Oct. 25; Quartetto Carmirelli, Nov. 8; Mattiwilda Dobbs, Feb. 14; Players, Inc., March 20; McHenry Boatwright, April 24.

PARKERSBURG

Parkersburg Community Concert Association. President: Dr. Marie Boette. Andre Eglevsky Petit Ballet with Melissa Hayden, Oct. 24; Buffalo Philharmonic, with Frances Yeend, soloist, Nov. 22; Rosalind Elias, Feb. 15; Gold and Fizdale, March 29.

Mid-Ohio Valley Symphony. Conductor: Joseph Perkovic. President: Violet D. Huck. Six concerts in Parkersburg and neighboring communities. Soloist: Robert Rudie, Nov. 21. Guest conductors: Gerald Hamilton, Grover Buxton, Frank Galber.

WISCONSIN

MILWAUKEE

By Frank H. Nelson

Milwaukee Symphony, 312 E. Wisconsin Ave. Auspices: Milwaukee Symphony Orchestra, Inc., President: Stanley Williams. Business manager: Robert Zigman, 312 E. Wis. Ave. Milwaukee Auditorium, 6,000. Five Popular Concerts. Guest conductors: Arthur Fiedler, Oct. 29, Nov. 27; Alfredo Antonini, Dec. 11, Jan. 29; Harry John Brown, Jan. 8. Soloists: Ralph Votapek, pianist, and Marquette University Chorus, Oct. 29; Jan Peerce, Nov. 27; Guiomar Novaes, Dec. 11; Ruggiero Ricci, Jan. 8; William Warfield, Jan. 29.

Two symphony concerts at Pabst Theatre, 1,620. Conductors: Hans Schwieger, with Frank Glazer, pianist, Jan. 15; Alfredo Antonini, with Kroll String Quartet, Feb. 19.

Chicago Symphony, 144 E. Wells St. Auspices: Milwaukee Orchestral Association. President: G. Kenneth Viall. Manager: Myra Peache. Pabst Theatre, 1,620. Ten subscription concerts. Conductor: Fritz Reiner, Oct. 19, Nov. 2, March 28, April 18. Associate conductor: Walter Hendl, Nov. 23, Jan. 25, Feb. 15, Feb. 29. Guest conductors: Hans Rosbaud, Jan. 4; Sir Thomas Beecham, March 14. Soloists: Irene Jordan, Robert Rounseville, Martial Singher, and Milwaukee A Capella Choristers, Nov. 23; Joseph Fuchs, Jan. 25; Henryk Szeryng, Feb. 15; Jean Casadesus, Feb. 29; Leonard Pennario, March 28; Antonio Janigro, April 18.

North Shore Community Concert Association. 1701 E. Capitol Drive. President: Dr. & Mrs. Harvey Daiell, 4250 N. Larkin St. Secretary: Mrs. James Moriarty, 1701 E. Capitol Drive, Shorewood. Shorewood High School Auditorium, 1,201. New York Pro Musica, Oct. 30; Isaac Stern, Nov. 19; Camilla Williams, Feb. 17; Eden and Tamir, March 14; Chicago Opera Ballet, April 7.

Music for Moderns: Auspices: Shorewood Opportunity School, 1701 E. Capitol Drive, Shorewood. Shorewood Auditorium, 1,201. Ahmad Jamal Trio, Oct. 20; Duke Ellington and Band, Jan. 18; J. J. Johnson Quintet, Feb. 16; one other concert.

Wauwatosa Community Concert Association. President: Mrs. Harding Van Schaak. Secretary: Verna Van Uxem, 518 North 64th St., Wauwatosa. Wauwatosa High School Auditorium, 1,400. Walter Cassel, Sept. 29; Masterplayers of Lugano, Oct. 21; Thomas Brockman, Jan. 18; Rosalind Elias, Feb. 23; Canadian National Ballet, March 13.

Civic Concert Association, 2026 E. Newton Ave. President: Robert V. Abenroth. Secretary: Miss Marie Conley, 2026 E. Newton Ave. Oriental Theatre, 1,200. Theodore Levin, Oct. 26; Waukesha Symphony, with Dorothy Lane, harpsichordist, Dec. 2; Jean Madeira, Jan. 7; Robert Shaw Chorale and Orchestra, Feb. 12; Leonard Rose, March 23.

Music Under the Stars Concerts. Auspices: Milwaukee County Park Commission, 901 North 9th St. Musical director: John Anello. Manager: Howard Gregg. Blatz Temple of Music, Washington Park, 13,000. Six outdoor summer concerts in July and August. Guest conductors and soloists. Also Popular Teen-Age concerts.

Florentine Opera Company. President: Edwin Bartlett. Director and conductor: John Anello, 2004 East Edgewood Ave. Pabst Theatre, 1,620. Two grand operas and one musical. "La Traviata", Nov. 6, 7, with Antonio Costantino as guest artist.

Arion Musical Club. President: Lorenz W. Heise, Memorial Bldg. Concert of Baroque choral masterworks, Danilo Ferrari, conductor, Dec. 9.

Summer Evenings of Music. Auspices: University of Wisconsin-Milwaukee. Manager: Dr. A. Suppan, 3203 North Downer Ave. Director: Milton H. Rusch. Marietta House or Student Union, 450. Five concerts. Fine Arts Quartet; New York Woodwind Quintet; Frank Glazer, pianist; chamber orchestra. In July and August.

Pabst Theatre, 144 E. Wells St. Manager: Myra Peache. Pabst Theatre, 1,620. Ballet Russe de Monte Carlo, Nov. 27, 28; Yale Glee Club, Dec. 23; Jose Greco Spanish Dancers, Jan. 27; "La Traviata", Nov. 6-7; Lutheran A Cappella Choir, Dec. 6; Lutheran Symphonic Band, Jan. 17; Literary Guild attractions and musicals.

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The name of the writer cannot be given for his letter is marked "Not for publication", but the letter will be gladly shown privately to anybody who would like to see it.

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spices: Bel Canto Choir. Chairman: Mrs. William Lindsay, 4136 N. Lake Drive. Garfield Theatre, 1,400, and other theatres to be announced. Takarazuka Dance Theatre, Oct. 17; Philharmonia Hungarica, Nov. 6; Ralph Votapek, Nov. 20; "Messiah", with soloists Eleanor Steber, Florence Kopleff, Charles O'Neill, Yi-Kwei Sze, Dec. 13.

Marquette University Series. Auspices: Office of Student affairs, Marquette University. Director: Fr. Floyd Stanton. Brooks Union Auditorium, 800. Pamplona Choir, Nov. 11; Philippe Entremont, Dec. 6; Netherland String Quartet, Feb. 22; Camera Concerti, April 1.

Ray Mitchell Concerts, 634 North 3rd St. Milwaukee Arena, 12,750; Milwaukee Auditorium, 8,000; and other theatres. Fred Waring, Nov. 4; Inbal Dance Theatre of Israel, Nov. 14; Polish State Folk Ballet, Dec. 15-16; Moscow State Symphony, Feb. 1; Roberto Iglesias Ballet Espanol, Dec. 12; Vienna on Parade, Feb. 21; "Mark Twain Tonight", Oct. 21; "Dear Liar", Oct. 28.

Other Events. University Symphonic Band, Paul Anderson, conductor, Dec. 6, March 20. Pro Arte Quartet, Dec. 8, Feb. 16, March 15. Civic Orchestra, Joseph Skornicka, conductor, Dec. 8, March 8. Civic Symphonic Band, Paul Anderson, conductor, Dec. 17, March 17. Milwaukee Catholic Symphony, Edward J. Zielinski, conductor, Feb. 28. Honegger's "King David", Milton H. Rusch, conductor, Feb. 28-29. CAP Opera, "Hello World", Milton Weber, conductor, March 19, 20.

MADISON

University of Wisconsin Union Theatre. Director: Fannie T. Taylor. Union Theatre, 1,300. Jazz Festival Concerts, Oct. 2; Yehudi Menuhin, Oct. 9, 10; Julian Bream, Oct. 25; New York Pro Musica, Nov. 1; Donald Bell, Nov. 20; Philippe Entremont, Dec. 15, 16; Luboshutz and Nemenoff, Feb. 6; Robert Shaw Chorale and Orchestra, Feb. 12; Victoria de Los Angeles, Feb. 18, 20; Minneapolis Symphony, March 6; Camera Concerti, March 20.

University of Wisconsin School of Music. Chairman: S. T. Burns. Music Hall, 600. Concerts by faculty, students, Pro Arte Quartet of the University, University Symphony, University Chorus, A Cappella Choir, Concert Bands, Sigma Alpha Iota, Women's Chorus, Men's Glee Club. Mid-winter Music Clinic, Jan. 8-10. Spring Festival featuring Robert Shaw, Adele Addison, Mack Harrell, and student music organizations, May 15.

Madison Civic Music Association. 211 N. Carroll St. Musical director: Walter Heermann. Municipal band director: Charles M. Faulhaber. Concerts by the Civic Symphony, Civic Chorus, and Municipal Band. Oct. 25, Dec. 20, Jan. 17, Feb. 21, April 30.

Philharmonic Chorus. Conductor: Bernhardt H. Westlund, Music Department. Milton College. President: John Talbot, Jr., 4241 Mohawk Dr. Spring Concert.

LA CROSSE

By Elvin Saterbak

La Crosse Symphony. P.O. Box 623. Auspices: La Crosse Symphony Association. Conductor: Peter Michelsen. President: Russell Huber. Vocational School Auditorium, 1,200. Three subscription concerts. Soloists: Lee Luvisi, Nov. 9; Christian Ferras, Feb. 8; to be announced April 25.

Community Concert Association. P. O. Box 630. President: Emerson Wulling. Vocational School Auditorium, 1,200. Brian Sullivan, Nov. 16; Vienna Choir Boys, Feb. 3; Minneapolis Symphony, March 8; Eugene List and Carroll Glenn, April 23.

La Crosse Concert Band. 1428 Madison St. Auspices: American Federation of Musicians and Music Performance Trust Fund. Conductor: D. R. Wartinbee. President: Irving Peshak. Approximately 24 summer concerts in La Crosse and surrounding communities..

La Crosse Vocational Civic Choir. 600 Vine St. Auspices: La Crosse Vocational and Adult School. Conductor: Elvin Saterbak. "Messiah", presented during Christmas season with chorus of Wisconsin State College at La Crosse. Twenty-sixth annual spring concert in March.

Wisconsin State College Lecture Series. 1700 State St. Auspices: La Crosse State College Lecture Committee. Chairman: Ruth Nixon. State College Auditorium, 800. Doc Evans Jazz Band, Oct. 20; Guy and Monique Fallot, Nov. 23; Charles O'Neill, Dec. 8; Rod Strong Dance Quartet, Jan. 21; "Carmen", March 24; Ramon Hernandez, guitarist, April 25.

WAUKESHA

By Frank H. Nelson

Waukesha Symphony. Auspices: Waukesha Symphony, Inc., P. O. Box 531. New South Campus Auditorium, 1,400. Musical director: Milton Weber. Five pairs of subscription concerts. Soloists: Dorothy Lane, harpsichordist, Nov. 30, Dec. 1; Christian Ferras, Feb. 22, 23; Aase Nordmo Loevberg, April 4, 5; Evelyn Sachs, mezzo-soprano, and Kenneth Jorgenson, tenor, May 9, 10.

RACINE

Racine Civic Music Association, 1632 College Ave. President: Frederick W. Nelson. Secretary: Mrs. Clyde Simpelaar. Memorial Hall, 1,800. Marina Svetlova, Nov. 7; Walter Hautzig, Jan. 14; Anna Russell, Feb. 22; Roger Wagner Chorale, March 3; Indianapolis Symphony, March 23.

WYOMING

CHEYENNE

By Mabel Thompson

Cheyenne Community Concert Association. President: Mrs. Glenn K. Rogers. McCormick Junior High Auditorium, 1,250. Richard Leibert, Oct. 21; Jerome Hines, Nov. 9; Nadine Conner, Jan. 15; Richard Cass, Feb. 6; Robert Joffrey Theatre Ballet, March 2.

Cheyenne Civic Chorus and Symphony. Choral director: and conductor: Henry Trustman Ginsburg. President: Mrs. W. R. Grier. McCormick Junior High Auditorium, 1,250. Five concerts. Soloists: David Bar-Illan, Feb. 5; James Miller, French horn, April 26.

CANADA

TORONTO

By Colin Sabiston

Toronto Symphony. 178 Victoria St. Auspices: Toronto Symphony Association. Conductor: Walter Susskind. President: T. S. Johnson. Manager: John W. Elton. Massey Hall, 2,705. Twelve pairs (Tues.-Wed.) of subscription concerts, 26 Sunday afternoon Pop concerts, 16 junior and high school concerts. On tour, the orchestra will play in Detroit this season instead of Buffalo; other Canadian and US dates to be announced. Sunday Pops begin Oct. 25. Subscription series dates: Oct. 27-28, Nov. 10-11, Dec. 8-9, Jan. 5-6, Jan 19-20, Feb. 2-3 and 16-17, March 1-2, 15-16 (all orchestra), 29-30, April 12-13. Subscription series guest artists: Geza Anda, Pierre Fournier, Claudio Arrau, Sheila Henig, Christian Ferras, Victoria de los Angeles, Sir John Barbirolli, Zino Francescatti, Byron Janis, Andres Segovia.

York Concert Orchestra. Auspices: York Concert Society. Conductor: Heinz Unger. Chairman: Philip Torno. Eaton Auditorium, 1,300; Massey Hall, 2,705. Spring concert series. Events and soloists: Mahler Centenary Concert, with Elena Nikolaide and Richard Lewis, Massey Hall, Feb. 24; Mozart program with Walter Susskind (piano), Eaton Auditorium, April 26; Eaton Auditorium, May 3; with Mieczyslaw Horszowski, Eaton Auditorium, May 10; with Betty-Jean Hagen, Eaton Auditorium, May 17.

Eaton Auditorium Series. College and Yonge Sts. Auspices: T. Eaton Co. Manager: Paul Johnson. Eaton Auditorium, 1,300. Moura Lympany, Oct. 21; Irmgard Seefried, Nov. 16; Grant Johannesen, Jan. 13; Marian Anderson, Feb. 4; Pavel Lisistian, March 3; Cilli Wang, March 23.

Royal Conservatory of Music, Special Events Series. 135 College St. Dean: Boyd Neel. Series manager: Ezra Schabas. Conservatory Concert Hall. Joseph Szigeti, Nov. 19; Suzanne Danco, Dec. 10; Gold and Fizdale, Jan. 8; Netherlands Chamber Choir, Jan. 27; Heinz Rehfuss, Feb. 11; Netherlands String Quartet, Feb. 25, 26, 27.

Pro Arte Orchestra. 104 Yarmouth Road. Auspices: Pro Arte Orchestra Society. President: Michael Sandler. Secretary: Barbara Hallett. Conductor: Victor Di Bello. Casa Loma Library, 1 Austin Terrace. Dates: Nov. 12, Jan. 21, Feb. 18, March 31. Soloists: Eugene Rittich, French horn; Anthony Ginter and Teresa Mulloy, violins; Perry Bauman, oboe; Paul Brodie, saxophone.

Canadian Opera Company. (Formerly Opera Festival Company of Toronto.) Auspices: Opera Festival Association of Toronto. President: Floyd S. Chalmers. Secretary: W. G. Thom. General director: Herman Geiger-Torel. Conductors: Ernesto Barbini, Ettore Mazzolini, Walter Susskind. Tour conductor: George Brough. Toronto season, Royal Alexandra Theatre, Oct. 12-24. Repertory: "La Forza del Destino", "The Love for Three Oranges", "The Barber of Seville". Subsequent extensive tour of Northern Ontario, Prairie and West Coast Provinces, Old Ontario, Nova Scotia. New Brunswick and New Foundland, in "The Barber of Seville".

International Artists, 72 Adelaide St. W., Suite 314. Manager: Walter Homburger, Massey Hall, 2,705. Greater Artists series: Yehudi Menuhin, Oct. 23; Artur Rubinstein, Jan. 18; Hilde Gueden and Nicolai Gedda, Feb. 22; John Browning, April 4; Eileen Farrell, May 5. Special Events series: Philharmonia Hungarica, Oct. 1; Glenn Gould, March 9; Joyce Grenfell, April 6 and 7. Extra concert: Giuseppe di Stefano, Oct. 19. Additional concerts.

National Ballet Company of Canada, 73 Adelaide St. W. Auspices: National Ballet Guild of Canada. President: Edwin A. Goodwin, Q.C. Artistic director: Celia Franca. Musical director: George Crum. Repertory includes 39 ballets, 17 of which are by Canadian choreographers. Toronto season: Feb. 2 to 27. Tour "A" Ontario and Eastern Canada: Hamilton, Nov. 2-4; Kitchener, Nov. 5; St. Catherines, Nov. 6-7; Belleville, Nov. 9; Montreal, Nov. 11-22; Quebec City, Nov. 24-25; Three Rivers, Nov. 26; Ottawa, Nov. 27-28. Other tours to be announced.

Women's Musical Club, Eaton Auditorium. President: Mrs. J. Langdon. Hungarian String Quartet, Oct. 22; Donald Bell, Nov. 5; Richard Goode, Nov. 19; Toronto Baroque Ensemble, Dec. 3; Ernst Haeflinger, Jan. 21; Rosalyn Tureck, Feb. 29; Saidenberg Chamber Players, March 24.

Hart House Orchestra, 135 College St. Hart House Theatre, University of Toronto. Auspices: Hart House Orchestra Associates. Conductor: Boyd Neel. Hart House programs: Nov. 8 and 22, Dec. 13, Jan. 17, Feb. 7. Tours: 14 engagements in Atlantic Maritime Provinces, Sept. 23 to Oct. 22.

Mendelssohn Choir, 135 College St. Conductor: Frederick Sylvester. Manager: Morley Smith. "Messiah", Massey Hall, Dec. 15 and 16; chorale of Beethoven's Ninth Symphony, CBC broadcast, March 23; Pierné's "Children's Crusade", Massey Hall, March 23.

Harry Warlow Concert Service, 29 Colborne St., Toronto. Neil Kirk White Heather Concert Party (Scotland), Toronto, Sept. 15, 16, 17, 1959, and return engagements for Toronto and Hamilton in 1960; Slavska Nikolova, pianist, Eaton Auditorium, Nov. 23; Ella Fitzgerald, Massey Hall, Sept. 24.

Canadian Concerts and Artists, 1822 Sherbrooke St., Montreal. Toronto representative: Paul Johnston, Eaton Auditorium. Toronto events: David Oistrakh, Dec. 2, Massey Hall; Moscow State Symphony, with Emil Gilels, Maple Leaf Gardens, in February; Vienna on Parade, Massey Hall, March 12.

MONTREAL

By Gilles Potvin

Orchestre Symphonique de Montréal, 1476 Sherbrooke St. W. Conductor in charge: Igor Markevitch. President: Alexander C. Howatson. Managing director: Pierre Béique. Plateau Hall, 1,307. Twelve pairs of subscription concerts; four Montreal Star Dollar Symphony Concerts at the Forum, 11,000; four other concerts in Plateau Hall; one other concert at the Forum; one concert at the Notre-Dame Church; eight pairs of youth concerts; three summer concerts at the Mount Royal Chalet. Subscription series conductors and

soloists: Igor Markevitch with Zino Francescatti, Oct. 21 and 22; Mr. Markevitch and Janine Reding and Henry Piette, duo-pianists, Nov. 3 and 4; Mr. Markevitch with Rudolf Firkusny, Nov. 17 and 18; Thomas Schippers with Donald Bell, Dec. 1 and 2; Mr. Schippers with Berl Senofsky, Dec. 15 and 16; Sir Bernard Heinze with Malcolm Frager, Feb. 2 and 3; Georg Solti, Feb. 16 and 17; Mr. Schippers with Byron Janis, March 1 and 2; Pierre Monteux, March 15 and 16; Joseph Krips, March 29 and 30; Mr. Markevitch with Hyman Bress, violinist, and Walter Joachim, cellist, April 12 and 13; Mr. Markevitch with George London, April 26 and 27.

Star Dollar Concerts conductors and soloists: Mr. Markevitch with Maureen Forrester and Richard Verreau, Oct. 27; Mr. Krips with Isaac Stern, Dec. 8; Andre Kostelanetz, March 8; Jose Iturbi, April 4.

Plateau Hall non-subscription concerts: Mr. Markevitch, Nov. 10; Mr. Markevitch with Neil Chotem, pianist, and Louis Charbonneau, percussionist, Nov. 24; Jacques Beaudry with Leon Fleisher, Feb. 9; Mr. Krips with Pierrette Alarie and Leopold Simoneau, Feb. 23; Mr. Schippers with Miss Alarie, Rosalind Elias, Mr. Simoneau, Donald Gramm, and Elgar Choir in Handel's "Messiah" at Notre Dame Church, March 23; Mr. Markevitch and Glenn Gould at the Forum, April 19.

Wilfrid Pelletier conducts the eight pairs of Youth Concerts at the Plateau Hall and Montreal High School Auditorium.

Montreal Festivals, 758 Sherbrooke St. W. President: Robert Letendre. 1959 summer season of music, drama and chamber music, Comédie Canadienne, 1,250. Opening concert with Symphony of the Air, conducted by Wilfrid Pelletier with Wilhelm Kempff. Six performances of Offenbach's "Barbe-Bleue"; Six performances by the Comédie Francaise of Paris of plays by Molière and Marivaux; two concerts by the Quintetto Chigiani; Canadian premiere of Pizzetti's "Assassinio nella Cattedrale" at Notre Dame Church, Aug. 28.

Canadian Concerts and Artists, 1822 Sherbrooke St. W. Managers: Nicholas de Koudriavtzeff and Bernard Eudes. Forum 6,500. Russian Music and Dance Festival, Aug. 26-27-28-29; Philharmonia Hungarica, Sept. 28; Vienna Philharmonic, Nov. 23; Polish State Folk Ballet, Nov. 24-26, St. Denis Theatre, 2,600: Yehudi and Hephzibah Menuhin, Oct. 30; Mstislav Rostropovich, Nov. 6; David Oistrakh, Nov. 27, Yves Montand, Dec. 4 to 11; Witold Malcuzynski, Jan. 29; Moscow State Symphony, Feb. 10-12; Erroll Garner, Feb. 19; Her Majesty's Theatre, 1,704: Roberto Iglesias Ballet Espanol, March 1 to 5. Other attractions.

Société Pro Musica, 2130 Mountain St. President: Mrs Constant Gendreau. Ritz Carlton Hotel. 700. Camera Concerti, Oct. 18; Montreal String Quartet with Stephen Kondaks, viola, and Jack Cantor, cello, Nov. 1; Collegium Musicum Helveticum, with Julian von Karolyi and Denes Zsigmondy, Nov. 22; André Navarra, cellist, with Jean Leduc, pianist, Dec. 6; Paganini Quartet, Jan. 24; Rosalyn Tureck, Feb. 7; Netherlands Quartet, Feb. 28; Beaux Arts Trio, March 27. Also a Beethoven series featuring all the piano trios with the Beaux Arts Trio in April, at the Ritz Carlton.

Opera Guild, 2184 Lincoln Ave. Artistic director: Pauline Donalda. Conductor: Emil Cooper. Stage Director: Vladimir Rosing. Manager: Mrs. Maurice Berne. Her Majesty's Theatre, 1,704. "Carmen", with Margaret Tynes, Brian Sullivan, Hugh Thompson, Clarice Carson, Yolande Dulude, Fernande Chiocchio, Napoleon Bisson, Etienne Paquin, etc. Jan. 28 and 30.

Ladies' Morning Musical Club, 1445 Crescent St. President: Dr. Paula Schopflocher. Ritz Carlton Hotel, 700. Saidenberg Chamber Players, Oct. 22; John Boyden, baritone, Oct. 29; Daniel Abrams, Nov. 5; Duo Lee-Makanowitsky, Nov. 12; Ingrid Haebler, Nov. 19; Donald Bell, Nov. 26; Quartetto Carmirelli, Dec. 3; Claude Frank, Jan. 28; Amadeus Quartet, Feb. 4; Janos Starker, Feb. 11; Ernst Haefliger, Feb. 18; Trio di Bolzano, Feb. 25; Quartetto di Roma, March 3.

McGill Chamber Orchestra, 4323 Montrose Ave., Westmount, P.Q. Conductor: Alexander Brott. President: Mrs. L. W. Davis. Six concerts at the Redpath Hall, McGill University. All-Bach program with John Newmark, Oct. 5; Jean-Pierre Rampal, Nov. 16; André Navarra, Dec. 7; Keith Falkner, narrator, Feb. 8; Renaissance music, March 14; Handel program with Kenneth Meek, organ, April 11.

Montreal Concerts, 2130 Mountain St. President: Mrs. Constant Gendreau. Plateau Hall, 1,307. Pamplona Choir, Oct. 6; Hans Richter-Haaser, Nov. 6; Rudolf Serkin, Dec. 18; Gerard Souzay, Feb. 29; Christian Ferras and Pierre Barbizet, March 17.

Her Majesty's Theatre Series, Guy Street, 1,704. Canadian National Ballet, Nov. 11 to 22; "Most Happy Fella", in October. Other events.

Jeunesses Musicales du Canada, 430 St. Joseph Boulevard W. (Affiliated with La Fédération Internationale des Jeunesses Musicales). President: Raoul Jobin. General director: Gilles Lefebvre. Plateau Hall, 1,307. Local events and tours in eastern and western Canada by visiting artists such as the Ebert Trio from Vienna, Luben Yordanoff, violinist, and Monique Bérard, pianist; Guy Fallot, cellist; Jean-Christophe Benoit, baritone, and Monique Linval, soprano; Jean-Claude Ambrosini, pianist; Bernard Michelin, cellist; Ida Presti and Alexander Lagoya, guitarists; etc.

Gesser and Mills, 1827 St. Catherine W. Director: Sam Gesser and Alan Mills. Josh White, Nov. 28; Alfred Deller Trio, Dec. 5. Other events.

Montreal String Quartet. Hyman Bress, Mildred Goodman, violin; Otto Joachim, viola; Walter Joachim, cello. Twelve concerts in Hermitage Hall, 750, sponsored by Canada Council.

Orchestra da Camera, Suite 10, Mezzanine, Laurentien Hotel, Conductor: Remus Tzincoca. President: Wilfrid Pelletier. Orpheum Theatre, 1,000. Two Bach concerts, Dec. 4 and 6, with Julius Baker, flute, Kenneth Gilbert, harpsichord, and Kim Borg, bass. One concert of Canadian music, Dec. 10. Recital by Samson François, Dec. 14. Other events.

Montreal Chamber Orchestra, 4545 St. Kevin St. Conductor: Laszlo Gati. Bartok Memorial Concert, Plateau Hall, 1,307. Oct. 13. Other events.

Community Concerts of St. Anne de Bellevue, Que., College Hall, Macdonald College. President: Mrs. G. E. D. Lane. Chanticleers, Oct. 19; Lucerne Festival Strings, Nov. 24; Grant Johannesen, March 29.

Community Concerts of Town of Mount Royal, Que. Mount Royal High School Auditorium. President: Sidney King. Patricia Parr, Oct. 26; Lucerne Festival Strings, Nov. 23; Cesare Siepi, Feb. 29; Vronsky and Babin, April 1.

QUEBEC

Orchestra Symphonique de Québec, 915 St. John St. Conductor: Wilfrid Pelletier. President: Pierre Côté. Capitol, 1,800. Six regular concerts, six children's concerts. Soloists: Jorge Bolet, Oct. 12; Renée Maheux, Gaston Gagnon, André Turp, Chorale de l'université Laval, with Francoys Bernier as guest conductor, in Haydn's "Creation", Nov. 16; Pierre Fournier, Dec. 7; Leonard Warren, Feb. 1; Christian Ferras, Jean Beaudet, guest conductor, March 14; Louis Charbonneau, Claudette Denis, Marc Boivin, April 25.

Quebec Ladies' Musical Club (Club Musical des Dames). President: Mrs. P. H. Guimont, 1220 Wolfesfield. Château Frontenac, 700. Irmgard Seefried, Oct. 26; Lucerne Festival Strings, Nov. 25; Frans Brouw, Dec. 9; Janos Starker, Feb. 12; Renée Morisset and Victor Bouchard, March 3.

Conservatoire de la Province, 30 St. Denis. Secretary: Alice Duchesnay. Institute Canadien, 700. Four Chamber Music Concerts. Conductor: Charles Houdret—Four Orchestra Concerts. Conductor: Sylvio Lacharité.

Jeunesses Musicales. Secretary: Nicole Roy. Palais Montcalm, 1,400. Trio Ebert, Nov. 11; Luben Yordanoff and Monique Bérard, Dec. 16; Carlina Carr, Jan. 13; Jean-Christophe Benoit, Monique Linval and J. Claude Ambrosini, Feb. 18.

Canadian Concerts and Artists. Representative: Emile Caouette. Capitol, 1,800.

VANCOUVER

By Ada A. McGeer

Vancouver Symphony, 570 Seymour St. Auspices: Vancouver Symphony Society. Conductor: Irwin Hoffman. President: Arthur J. Andrews. Business manager: Ian H. Dobbin. Assistant conductor: Gideon Grau. Civic Auditorium. Soloists and assisting ensembles: Bach Choir, in Beethoven's Ninth Symphony, Oct. 3; Gary Graffman, Oct. 18 and 20; Donald Bell, Nov. 1; Geza Anda, Nov. 14 and 15; Leon Fleisher, Nov. 29; Thomas Rolston, violinist, Dec. 13; Jan Cherniavsky, Dec. 14; Gina Bachauer, Jan. 22 and 24; Isaac Stern, Feb. 5 and 7; Gideon Grau, violinist, Feb. 21. Guest conductor: Sir Thomas Beecham, March 20. Also 34 concerts for school children in city; three concerts at University of British Columbia; 20 concerts on tour to Okanagan District; Everett, Wash.; Burnaby; and New Westminster.

Famous Artist Series, 525 Seymour St. President; Mrs. H. Maxwell. Vincent Price, Oct. 8; Inbal Dance Theatre of Israel, Oct. 16; Gay Nineties Revue, Oct. 17; Ballet of Finland, Nov. 13; Mstislav Rostropovich, Dec. 4; Ballet Russe de Monte Carlo, Jan. 25-26; Boston Opera Company, Jan. 28; Vienna Boys Choir, Feb. 15; Jose Greco Spanish Dancers, Feb. 17; Eden and Tamir, Feb. 22; Festival Company of Norway, March 4; Canadian Players, March 6; George London, March 24; Leontyne Price, April 25.

Vancouver's Women's Musical Club. President: Mrs. G. C. Cotterall. Bette Bjoerling, Oct. 8; William Corbett Jones, Nov. 4; Nikolai and Joanna Graudan, Nov. 24; Milla Andrews, Jan. 13; Joyce Flissler, Feb. 3; Cambrian Trio, Feb. 17; Young Musicians in Recital, March 2; Gerald Moore, March 19.

Friends of Chamber Music, c/o Modern Music, Ltd., 536 Seymour St. President: Mr. P. Bentley. Vegh Quartet, Nov. 9; Smetana Quartet, Dec. 1; Netherlands String Quartet, Feb. 4; Vancouver Quartet with Jack Avison, Feb. 26; Amadeus Quartet, March 16.

British Columbia Music Competition Festival, 602 Province Bldg. President: Donald C. Gibbard.

Bach Choir. Conductor: Welton Marquis. President: Ian Shand. Two concerts with the Vancouver Symphony; "Messiah", Dec. 20; "St. Matthew Passion", April 13.

University of British Columbia. Music department head: G. W. Marquis. Instrumental Ensemble; University Choir, Robert Morris, conductor; University Orchestra, H. C. Piltz, conductor; Collegium Musicum; chamber music; instrumental choirs.

Junior Symphony. Conductor: Gideon Grau. President: Ursula Malkin. To concerts locally, one in Squamish, B. C.

Philharmonic Music Club. President: Marshall Sumner. Esther Glazer, Oct. 14; Christine Murphy and Llewelyn Adams, Nov. 11; Rusalka Female Chorus, Dec. 9; Vancouver Junior Orchestra, Jan. 13; William Reimer and Audrey Farnell, Feb. 10; Edwina Heller, March 9.

OVERTURE CONCERTS

Overture Concert Associations of Canada, 1155 West Pender St. Executive director: George Zukerman.

British Columbia — Metropolitan Vancouver area. **New Westminster,** Vincent Massey Junior High School, 1,300. Chairman: E. A. Mullins. Susana y Jose, Nov. 17; Blanche Thebom, Dec. 1; Leonard Pennario, Jan. 20; Joyce Flissler, with orchestra.

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Feb. 4; Robert McFerrin, April 4. **West Vancouver.** Senior High School, 1,600. Chairman: John Dayton. Philippe Entremont, Oct. 24; Toronto Opera, Nov. 30; Janos Starker, with orchestra, Jan. 20; Rod Strong Dance Quartet, Feb. 29; Victoria de los Angeles, March 10. **North Vancouver.** Delbrook High School, 1,100. Chairman: Alec Masterton. Nelson and Neal, Oct. 23; Susana y Jose, Nov. 14; Blanche Thebom, Dec. 3; San Francisco Opera Quartet, March 19; Ruth Slenczynska, April 21. **Richmond.** R. C. Palmer High School, 1,200. Chairman: K. S. Lincke. Betty Allen, Nov. 4; Susana y Jose, Nov. 18; Vancouver Concert Orchestra, February; David Bar-Illan, April 20.

British Columbia — General. **Squamish.** (East Howe Sound OCA.) Squamish High School, 300. Chairman: F. Leeworthy. **Gibson's.** (Peninsula OCA.) Gibson's High School, 600. Chairman: L. Hempsall. Susana y Jose, Nov. 13; Aliani and Diard, Feb. 5; third event. **Powell River.** Dwight Hall, 800. Chairman: J. E. Good; four concerts. **Summerland.** (West Summerland OCA.). High School, 500. Secretary: Mrs. C. E. Emery. Susana y Jose, Nov. 19; William Clauson, Feb. 19; third event. **Oliver.** (Okanagan Border OCA.) Oliver High School, 750. Chairman: Mrs. A. E. Reid. Robert McFerrin, April 3; other events. **Nanaimo.** High School, 700. Secretary: Mrs. R. King. Betty Allen, Nov. 5; Toronto Opera, Dec. 2; Marais and Miranda, Jan. 16; David Bar-Illan, April 1. **Campbell River.** High School, 600. Chairman: Earl Hilsden. **Nelson.** Capital Theatre, 525. Chairman: Paul Riley. Nelson and Neal, Oct. 22; Aliani and Diard, Feb. 1; Robert McFerrin, April 1; fourth concert. **Revelstoke.** High School, 750. Chairman: Mrs. R. Crowe. Susana y Jose, Nov. 20; two other events. **Creston.** High School, 800. Chairman: J. Frattura. Nelson and Neal, Oct. 21; Aliani and Diard, Jan. 30; third event. **Williams Lake.** (Central Cariboo OCA.) Elks Hall, 800. Chairman: T. Beames. **Fort St. John.** (North Peace OCA.) High School, 750. Chairman: D. Bruce-Thomas. **Dawson Creek.** High School, 500. Chairman: Gordon Cummings. Susana y Jose, Nov. 23; Aliani and Diard, Jan. 26; William Clauson, Feb. 23; David Bar-Illan, April 22. **Terrace.** Civic Centre, 450. Chairman: Mrs. J. Munthe. **Port Hardy** High School. Chairman: D. Spragg.

Alberta. **Peace River.** Athabaska Hall, 250. Chairman: Claude Campbell. Susana y Jose, Nov. 24; Aliani and Diard, Jan. 25; William Clauson, Feb. 25; David Bar-Illan, April 23. **Camrose.** High School, 1,000. Chairman: A. Schloss. Betty Allen, Oct. 31; Marais and Miranda, Jan. 20; Vienna Academy Chorus, Feb. 1; Robert McFerrin, March 29; David Bar-Illan, April 27. **Red Deer.** (Central Alberta OCA.) Memorial Auditorium, 850. Chairman: W/O E. Zeigler. Susana y Jose, Nov. 26; Arthur Polson, Jan. 18; Vienna Academy Chorus, Feb. 2; Robert McFerrin, March 28. **Stettler.** High School, 600. Chairman: Rev. R. Mohr. Arthur Polson, November; Aliani and Diard, Jan. 22; William Clauson, Feb. 29; Stecher and Horowitz, April 6. **Drumheller.** Knox United Church, 275. Chairman: K. Elves. Betty Allen, Nov. 13; Arthur Polson, Jan. 19; San Francisco Opera Quartet, March 24. **Medicine Hat.** Towne Theatre, 850. Chairman: M. Ewert. Nelson and Neal, Oct. 20; Susana y Jose, Nov. 28; Marais and Miranda, Jan. 13; Joyce Flissler, Feb. 7. **Lethbridge.** Capital Theatre, 924. Chairman: D. Clark. Susana y Jose, Nov. 27; Vienna Academy Chorus, Feb. 3; Isaac Stern, March 1; Stecher and Horowitz, April 5. **Cardston.** Stake House, 1,000. Chairman: R. D. Burt. Ewan Harbrecht, Nov. 25; San Francisco Opera Quartet, March 22; Joyce Flissler, Feb. 6.

Saskatchewan. **Lloydminster.** High School, 1,000. Chairman: Mrs. J. O. Skinner. Nelson and Neal, Oct. 17; Marais and Miranda, Jan. 8; Robert McFerrin, March 31; David Bar-Illan, April 26. **North Battleford.** (Battlefords OCA.) High School, 800. Chairman: S. L. Waterman. Nelson and Neal, Oct. 15; Aliani and Diard, Jan. 21; William Clauson, March 2. **Prince Albert.** Orpheum Theatre, 750. Chairman: Cliff Stata. Marais and Miranda, Jan. 11; San Francisco Opera Quartet, March 28; Stecher and Horowitz, April 11. **Swift Current.** High School, 1,000. Chairman: Jack Ross. Nelson and Neal, Oct. 19; Anna Russell, Feb. 9; San Francisco Opera Quartet, March 2. **Moose Jaw.** Capital Theatre, 864. Chairman: Dr. Lloyd Bray. Betty Allen, Oct. 29; Susana y Jose, Dec. 1; Anna Russell, Feb. 8; Stecher and Horowitz, April 8. **Regina.** (Queen City OCA.) Shelton Williams High School, 752. Chairman: Orris J. Keehr. Betty Jean Hagen, Oct. 19; Susana y Jose, Nov. 30; Jorge Bolet, Dec. 8; Nadine Conner, Jan. 18; Vienna Academy Chorus, Feb. 5. **Weyburn.** Collegiate Auditorium, 700. Chairman: Miss I. Butters. Susana y Jose, Dec. 2; Arthur Polson, Jan. 16; San Francisco Opera Quartet, March 26. **Uranium City.** High School, 500. Chairman: Mrs. Blanche Gray. Betty Allen, Nov. 2; San Francisco Opera Quartet, March 30; Stecher and Horowitz, April 7.

Manitoba. **Flin Flon.** High School, 500. Chairman: M. N. Collison. Nelson and Neal, Oct. 13; Aliani and Diard, Jan. 17; Robert McFerrin, March 30. **The Pas.** Guy Hall, 450. Chairman: W. Chapman. Nelson and Neal, Oct. 14; Aliani and Diard, Jan. 16; William Clauson, March 5. **Brandon.** Knox United Church Hall, 432. Chairman: Mrs. H. Riesberry, Betty Allen, Oct. 27; Toronto Opera, Nov. 12; David Bar-Illan, May 4. **Portage la Prairie.** (Portage OCA.) Prince Charles School, 500. Chairman: Dr. G. H. Lowther. Susana y Jose, Nov. 24; Arthur Polson, Jan. 14; Robert McFerrin, March 22.

Ontario. **Kenora.** (Kenora-Keewatin OCA.) High School, 650. Chairman: Laurence Toole. Susana y Jose, Dec. 4; Robert McFerrin, March 18; David Bar-Illan, May 5. **Port Arthur-Fort William.** (Lakehead OCA.) Odeon Theatre, Fort William. Lakeview High School, Port Arthur, 1,050. Secretary: Miss P. Mosher, Betty-Jean Hagen, Oct. 21; Toronto Opera, Nov. 9; Nadine Conner, Jan. 20; Stecher and Horowitz, April 11.

WINNIPEG

Winnipeg Symphony, Hudson's Bay Store, Portage Ave. at Memorial Blvd. Conductor: Victor Feldbrill. President: E. W. H. Brown. General manager: Kent C. Hurley. Civic Auditorium, 3,081. Ten subscription concerts; five Sunday afternoon family Pop concerts; 16 student concerts, one youth concert; two symphony-choral concerts; three special concerts in Auditorium Concert Hall, 800; four out-of-town visits: Brandon; Fort Arthur and Fort William; Virden, Kenora. Subscription series soloists: Joerg Demus, Jan. 14; Winnipeg Philharmonic Choir in "Alexander Nevsky", Jan. 28; Pierre Monteux conducting, Feb. 11; Ralph Holmes, March 3. Special series soloists: Dirk Keetbaas, Nov. 12; Peggie Sampson, Jan. 7; Richard Lewis and John Scecina, Feb.

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18; premiere performance of new work by Barbara Pentland, commissioned by Winnipeg Symphony with assistance of grant from the Canada Council, Feb. 25.

Celebrity Concert Series, Hudson's Bay Store. President: A. K. Gee. Civic Auditorium, 4,111; Playhouse Theatre, 1,464. Obernkirchen Children's Choir, New York Opera Festival Company in "La Bohème", "Madama Butterfly", and "Rigoletto"; Lois Marshall, Samson François, Robert Merrill, Chicago Opera Ballet, Vienna Academy Chorus, Minneapolis Symphony, Isaac Stern, Cesare Valletti, Joyce Grenfell extra in Winnipeg and Calgary. All these being presented in Winnipeg, Calgary, Edmonton, Saskatoon, with Minneapolis Symphony in Regina as extra.

National company of "My Fair Lady" presented in mid-September: one week in Calgary Jubilee Auditorium, 2,700, and one week in Edmonton Jubilee Auditorium, 2,700.

Women's Musical Club of Winnipeg, 27-758 McMillan Ave. President: Mrs. A. R. Tanner. Concert Hall, Civic Auditorium, 800. Ilona Kombrink, Oct. 26; Carla Emerson, harpist, Nov. 9; Diamond Jubilee Scholarship Winners, Nov. 30; Niven Miller, baritone, Jan. 25. Carlina Carr, pianist, Feb. 15; Loveridge-Martin-Hooton Piano Trio of London, England, March 1.

LONDON

By W. J. Abbott

London Symphony. Auspices: London Symphony Association. Conductor: Martin Boundy. President: Col. Arthur Birks. H. B. Beal Technical School Auditorium, 1,500. Four local concerts; out-of-town concerts. Glenn Gould, Oct. 14; Denise Tunney, Dec. 9; Josee Pilon, harpist, and Gerry Meijer, flutist, Jan. 27; Barbara Strathdee and Harry Mossfield in "Opera Night", conducted by Alfred Rosé, April 20.

Community Concert Association. President: F. L. M. Pattison. Secretary: Mrs. Gordon Ballingall, 41 Ridout St. S. Grand Theatre, 1,200. William Primrose, Oct. 19; Gold and Fizdale, Jan. 9; Rosalind Elias, Feb. 25; Detroit Symphony, March 28.

Women's Music Club. President: Mrs. Goldwin Quantz. Convener, Artists' Committee: Ruby Lindsay, 206 Sydenham St. H. B. Beal Technical School Auditorium, 1,500. Toronto Teacher's Male Choir, Oct. 7; Teresa Stratas, Nov. 2; local artists, direction Clifford Pool, Feb. 1; Duo di Roma, March 21.

London Chamber Music Society. President: Joyce Roadhouse. Secretary: Irene Snider, 361 Queens Ave. London Public Library Auditorium, 300. Four recitals by members and guest artists. Jan. 23 recital to mark Mahler centenary, with Mary McKellar, soprano, and Alfred Rosé, pianist and nephew of Gustav Mahler.

Western Ontario Conservatory of Music and Music Teachers' College (affiliated with University of Western Ontario). Music director: Clifford Poole. Recitals by Clifford Poole and Margaret Parsons-Poole. Student recitals.

London School of Church Music. Director: Gordon Jeffery. Aeolian Hall, 500. Four concerts by London Chamber Orchestra and Aeolian Choral Society. Guest artists include Margaret Parsons-Poole, Oct. 3; Eleanor Bidka, Nov. 14; Elizabeth Benson Guy, Feb. 13. Bach Festival: April 22, 23, May 6, 7.

Grand Theatre Series. Auspices: London Little Theatre. Manager: L. R. Smithson. Artistic director: Peter Dearing. Grand Theatre, 1,200. "The King and I" produced by London Little Theatre, Oct. 29 to Nov. 7; Canadian National Ballet, Jan. 25-30; Toronto Opera in "Merry Wives of Windsor", March 5; other events.

Sunday Nine O'clock Series. Auspices: Student Council of University of Western Ontario. Chairman: Thomas Wood, 191 Ridout St. South. Convocation Hall, 600; Thames Hall. Hart House Orchestra, Oct. 18; Theodor Uppman, Nov. 15; University Choir, directed by Alfred Rosé, Dec. 13; Western Ontario Conservatory Orchestra, directed by Clifford Poole, Feb. 7; Mildred Miller, March 13.

London Singers. Conductor: George Black. Blue Room at Waverly, 150. Three recitals of vocal and instrumental music.

Gilbert and Sullivan Society, University of Western Ontario. Conductor: Clifford Poole. Convocation Hall, 600. "The Gondoliers", Feb. 25-27.

OTTAWA

By Lauretta Thistle

Ottawa Philharmonic, P. O. Box 383. Conductor: Thomas Mayer. Business manager: Basil Fitz-Gibbon. Capitol Theatre, 2,300. Seven subscription concerts in Capitol by full orchestra; 24 Trans-Canada broadcasts by 51-member "nucleus" group, many school concerts and several out-of-town concerts. Subscription series soloists: Judith Raskin, Dec. 14; Witold Malcuzynski, Jan. 11; Erica Morini, Feb. 1; girls' chorus and soloists, Feb. 29; Joseph Dufresne, pianist, March 21; Ottawa Choral Society and soloists, April 4.

Tremblay Concert Series, 464 Athlone Ave. Manager: Antonio Tremblay. Capitol Theatre, 2,300. Michael Rabin, Nov. 3; National Symphony of Washington, D. C., Dec. 2; Rudolf Serkin, Dec. 17; Leontyne Price, Jan. 18; Nicolai Gedda, Feb. 18; Robert Shaw Chorale and Orchestra, March 8; Grant Johannesen, March 28.

Extra events: Philharmonia Hungarica, Sept. 30; David Oistrakh, Nov. 30

Morning Music Club, P. O. Box 250. President: Mrs. E. L. Duguay, 61 Cartier St. Glebe Collegiate, 1,232. Maureen Forrester, Oct. 26; Ingrid Haebler, Nov. 23; McGill Chamber Ensemble, Jan. 25; Heinz Rehfuss, Feb. 15; New Art Wind Quintet, March 14.

Treble Clef, 104 Bank St. Manager: Harvey Glatt. Capitol Theatre, 2,300, and Glebe Collegiate, 1,232. Tom Lehrer, Oct. 7; Josh White, Nov. 20; The Weavers, Dec. 26; Pete Seegar, Jan. 21; Odetta, March 25.

Special events: Kingston Trio, Oct. 21; Andres Segovia, April 7; Jose Greco Spanish dancers, May 9.

Ottawa Choral Society. Conductor: Frederick Karam. Glebe Collegiate, 1,232. "Messiah", Dec. 10; Bach's Cantata 21 and Bruckner's Mass in F minor, March 9; "The Seasons", May 18. With Ottawa Philharmonic, Verdi's "Requiem", April 4. Soloists for three main concerts include Ellen Faull, Judith Raskin, Leopold Simoneau, Elizabeth Benson Guy, Donald Gramm, Howard Jarratt, Paul Matthen, Mona Harrison, Margaret Stillwell, Robert Reid and Louis Quilico.

Les Jeunesses Musicales, c/o Le Droit. President: Marcel Gingras. Academic Hall, 500. Four concerts: Michel Dussault, pianist, Nov. 6; Ebert Trio, Dec. 11; Monique Linval, soprano, Jean-Christophe Benoist, baritone, and J. Claude Ambrosini, pianist, Feb. 5; Kenneth Gilbert, harpsichordist, April 1.

Other events: Feike Asma, Nov. 24; Carlos Montoya, Nov. 18; Canadian National Ballet, Nov. 27 and 28; Orpheus Operatic Society, "Finian's Rainbow", April 19-23; Ottawa Classical Ballet, Dec. 26, 28, 29.

HALIFAX

By T. K. Bentley

Halifax Symphony, 267 Tower Road. Conductor: Leo Mueller. Six subscription concerts; six chamber-music concerts; 20 weekly radio broadcasts over CBC Trans-Canada Network: 35 school and tour concerts throughout Nova Scotia and other centers in the Maritime Provinces; operas, oratorio. Subscription series soloists: Eleanor Ritcey, pianist, Dec. 9; Edward Laufer, pianist, Jan. 7; Karen Mills, soprano, Jan. 26; Francis Chaplin, violinist, March 2.

Community Concert Association. President: J. M. Willis. Les Grands Ballets Canadiens, Nov. 12; Fernando Corena, Dec. 5; Herman Godes, Jan. 18; Mary McMurray, March 21; Rudié Symphonette, May 4.

Halifax Choral Society. Conductor: Charles Underwood. "Messiah" in December; "King David" in May.

CALGARY

Calgary Philharmonic, The Bay. Conductor: Henry Plukker. Jubilee Auditorium, 2,800. Ten subscription concerts, 12 youth concerts, six Pop and tour concerts. Subscription series soloists: Francoise Vetter, cellist, Sept. 28; Jon Vickers, Oct. 26; Betty Allen, Nov. 16; Carlina Carr, pianist, Dec. 7; Janos Starker, Jan. 25; Allan Blumenthal, pianist, Feb. 8; Colin Bray, bass-baritone, Mary Makar Williams, violinist, Jeanette Whitney, cellist, Feb. 29; Szymon Goldberg, March 21; Ray Dudley, April 11; Henry Plukker, violinist, May 2. Added attractions: Calgary Highlanders, Sept. 28; Calgary Protestant Male Choir in excerpts from "Fidelio", Oct. 26.

Vancouver Butterfly

Vancouver.—Teresa Stratas will sing the title role in "Madame Butterfly" during the 1960 Vancouver International Festival. Other members of the cast will include Richard Verreau, Louis Quilico, and Patricia Rideout.

Correction

In the review of the New York Philharmonic concert for Dec. 20, in the Jan. 1 issue of Musical America, the name of Lee Venora, soprano soloist, was mispelled as Lee Verona.

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University of Arkansas - Fayetteville Symphony. Conductor: Marx Pales.

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Highland Park Symphony. Conductor: Leon Arnaud. Manager: Tony Stefaniak. 127 S. Ave. 58, Los Angeles 42.

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Inglewood Symphony. Conductor: Ernst Gebert. 1000 Turro Ave.

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Oakland Symphony. Conductor: Gerhard Samuel, 1706 Broadway. Manager: Kurt Salomon.

Pasadena Symphony. Conductor: Richard Lert. Manager: Mrs. William C. Young. 181 S. Los Robles Ave.

Peninsula Symphony. Conductor: Aaron Sten, 107 Fairmont, San Carlos. President: John J. Murray, Jr., 257 Del Mar Way, San Mateo.

Sacramento Philharmonic. Conductor: Fritz Berens. Manager: Genevieve S. Fisher, P.O. Box 2249.

San Diego Symphony. Conductor: Earl Bernard Murray. Manager: Alexander F. Haas. Balboa Park, P. O. Box 3175.

San Francisco Symphony. Conductor: Enrique Jorda. Manager: Howard K. Skinner. War Memorial Opera House.

San Jose Symphony. Conductor: Sandor Salgo. Manager: Orrin Blattner. 14584 Westcourt Drive, Saratoga.

Santa Barbara Symphony. Conductor: Ernest Gold. Manager: Mrs. George Edgar, 411 Terrace Rd.

Santa Clara Philharmonic. Conductor: Edward Azhderian. Manager: W. W. Sorensen, 129 Vista Del Campo, Los Gatos.

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South Bend Symphony. Conductor: Edwyn Hames. Manager: Mrs. Ronald Witt. 52886 Kenilworth Rd.

Iowa

Cedar Rapids Symphony. Conductor: Henry Denecke. Manager: Stevan B. Smith. 2014 Fifth Ave. S.E.

Des Moines Symphony. Conductor: Frank Noyes. President: Mrs. E. W. Falleim.

Sioux City Symphony. Conductor: Leo Kucinski. President: Neloutine Maxwell. 402 Commerce Bldg.

Tri-City Symphony. (Serves Moline and Rock Island, Ill., and Davenport.) Conductor: Charles Giganti. Manager: Mrs. R. B. Von Maur. 2915 Middle Rd., Davenport.

Waterloo Symphony. Conductor: Myron Russell. Manager: Tom Wikstrom, 2223 Washington, Cedar Falls.

Kansas

Bethany Symphony. Conductor: Lowell Boroughs. Bethany College, Lindsborg, Kans.

Topeka Civic Symphony. Conductor: Everett Fetter. President: W. Turrentine. Washburn University.

Wichita Symphony. Conductor: James Robertson. Manager: Henry Peltier. 105 W. Second.

Kentucky

Louisville Orchestra. Conductor: Robert Whitney. Manager: R. H. Wangerin. 830 S. 4th St.

Louisiana

New Orleans Philharmonic-Symphony. Conductor: Alexander Hilsberg. Manager: Jack F. Dailey. 605 Canal St.

Shreveport Symphony. Conductor: John Shenaut. President: Addison O. Wood. Shreveport Symphony House, Box 4057.

Maine

Portland Symphony. Conductor: Ruben Gregorian. President: Jean Gannett Williams. Box 1905.

Maryland

Baltimore Symphony. Conductor: Peter Herman Adler. Manager: Betty Danneman, 800 Cathedral St.

Montgomery Symphony. Conductor: Chester J. Petranek. Manager: Donald E. Deyo. 9821 Rosensteel Ave., Silver Spring.

Massachusetts

Boston Pops Orchestra. Conductor: Arthur Fiedler. Manager: Thomas D. Perry, Jr., Symphony Hall.

Boston Symphony. Conductor: Charles Munch. Manager: Thomas D. Perry, Jr., Symhony Hall.

Brockton Orchestra Society. Conductor: Moshe Paranov. Manager: Cortland A. Mathers. Fairview Ave.
Cape Ann Symphony. Conductor: Armand Vorce. Manager: Sam Gordon. 36 Eastern Point Rd., Gloucester.
Civic Symphony of Boston. Conductor: Paul Cherkassky. Manager: Ethel Gerard. 22 Medfield St., Boston.
Lowell Philharmonic. Conductor: Julius Woessner. 263 E. Merrimack St.
Reading Symphony. Conductor: Weston L. Brannen. Manager: Charles F. Doughty. 43 Oak Ridge Rd.
Springfield Symphony. Conductor: Robert Staffanson. Manager: Benson E. Snyder. 49 Chestnut St.

Michigan

Battle Creek Symphony. Conductor: Roger Parkes. Manager: Earle W. Gordon. 120 Fremont St.
Detroit Symphony. Conductor: Paul Paray. Manager: Howard Harrington. Ford Auditorium, 20 E. Jefferson Ave.
Flint Symphony. Conductor: Raymond Gerkowski. President: Frederick B. Hopkins. 1025 E. Kearsley St.
Grand Rapids Symphony. Conductor: Robert Zeller. Manager: Milo G. DeVries. 1435 Alexander, S.E.
Hamtramck Philharmonic. Conductor: Frank Grabowski. Manager: Edward Gajec. 2322 Botford St.
Hillsdale Symphony. Conductor: Edwyn H. Hames. Manager: Mrs. Jack Watson. 41 S. Broad St.
Jackson Symphony. Conductor: George C. Wilson. Pres.: Garrett Gething. 1008 S. Bowen St.
Kalamazoo Symphony. Conductor: Herman J. Felber. Manager: Mrs. R. H. Dietrich. 426 S. Park St.
Lansing Civic Symphony. Conductor: Romeo Tata. Michigan State University, East Lansing. President: Mrs. B. Newton Barber, 3118 S. Cambridge Rd.
Northwestern Michigan Symphony. Conductor: William Yarborough. President: Mrs. Samuel Walker, 6439 Peninsula Drive, Traverse City.
Plymouth Symphony. Conductor: Wayne Dunlap. Manager: Maxfield Stroup. P. O. Box 99.
Pontiac Symphony. Conductor: Francesco Di Blasi. P.O. Box 1027.
Saginaw Civic Symphony. Conductor: Wayne Dunlap.
Scandinavian Symphony. Conductor: Leonard Smith. Society President: John Soderberg, 18253 Redfern Ave., Detroit 19.

Minnesota

Duluth Symphony. Conductor: Hermann Herz. Manager: A. H. Miller. 704 Alworth Bldg.
Fergus Falls Civic Orchestra. Conductor: Frank C. Hedlund. 335 N. Whitford St.
Minneapolis Symphony. Conductor (1959-60): Antal Dorati; (1960-61): Stanislaw Skrowaczewski. Manager: Boris Sokoloff. 110 Northrop Memorial Auditorium.
St. John's Symphony. Conductor: Gerhard Track. St. John's University, Collegeville.
St. Paul Symphony. Manager: William Marlow. 23 E. Fifth St.

Mississippi

Jackson Symphony. Conductor: Theodore C. Russell. 236 E. Capitol St.

Missouri

Independence Symphony. Conductor: Franklyn S. Weddle. President: Maurice L. Draper. P.O. Box 103.
Kansas City Philharmonic. Conductor: Hans Schwieger. Manager: George Morgulis. 1217 Walnut St.
St. Louis Philharmonic. P.O. Box 591.
St. Louis Symphony. Conductor: Edouard van Remoortel. Executive secretary: William Zalken. 1176 Arcade Bldg.
Springfield Symphony. Conductor: Chester Moffatt. Manager: Elisabeth D. Ingram. 316 South Ave.

Montana

Billings Symphony Society. Conductor: George Perkins. P.O. Box 602.
Great Falls Symphony. Conductor: L. W. Upshaw. 505 Fourth Ave. N. Manager: S. L. Hjermstad.

Nebraska

Lincoln Symphony. Conductor: Leo Kopp. Manager: J. F. Nissen, P.O. Box 1455.
Omaha Symphony. Conductor: Joseph Levine. Manager: Cecil W. Slocum. 1801 Farnam St.

Nevada

Reno Civic Chorus and Orchestra. Conductor: Keith Macy c/o University of Nevada.

New Jersey

New Jersey Symphony. (Serves Northern New Jersey.) Conductor: Mathys Abas. Manager: Nicholas George. P.O. Box 53, Orange.
Paterson Philharmonic. Conductor: Walter Schoeder. Manager: Frank Salerno. 393 Van Winkle Ave., Hawthorne.
Teaneck Symphony. Conductor: Saul Schechtman. P.O. Box 174.
Trenton Symphony. Conductor: Nicholas Harsanyi. President: Mrs. Mary G. Roebling. 234 E. State St.

New Mexico

Albuquerque Civic Symphony. Conductor: Maurice Bonney. Manager: Ralph Berkowitz. Korber Bldg., Suite 323.

New York

Albany Symphony. Conductor: Edgar Curtis. P.O. Box 466.
Babylon Symphony. Conductor and Manager: Christos Vrionides. P.O. Box 459, Babylon, L. I.
Brooklyn Philharmonia. Conductor: Siegfried Landau. Manager: Mignonne P. Ladin. Bklyn. Academy of Music. 30 Lafayette Ave.
Buffalo Philharmonic. Conductor: Josef Krips. Manager: Ramsi P. Tick. Kleinhans Music Hall.
Elmira Symphony. Conductor: Herman H. Genhart. President: Capitola B. Raitt, 721 W. Church St.
Genesee Symphony. Conductor: Herman Dilmore. President: Mrs. Samuel Pies. 30 Boque Ave., Batavia.
National Orchestral Association. Conductor: John Barnett. Executive secretary: Barnett Byman. 1199 W. 57th St., New York City.
New York Philharmonic. Music Director: Leonard Bernstein. Managing Director: George E. Judd, Jr. Associate Managing Director: Carlos Moseley. 111 West 57th St., New York City.
Philharmonic Symphony of Westchester. Conductor: Franco Autori. Director of concerts; Martin Shulman. 8 E. Prospect Ave., Mount Vernon, N. Y.
Queens Symphony. Conductor: David Katz. Manager: Jeanne Dale. P.O. Box 41, Forest Hills, Queens.
Rochester Civic Orchestra. Conductor: Paul White. Manager: Thomas S. Iannaccone. 60 Gibbs St.
Rochester Philharmonic. Conductor: Theodore Bloomfield. Manager: Thomas S. Iannaccone. 60 Gibbs St.
Schenectady Symphony. Conductor: Anthony R. Stefan. Manager: John L. Geddes, 1113 Chrisler Ave.
Symphony of the Air. Guest conductors. Business Manager: Jerome Toobin. 200 W. 57th St., New York City.
Utica Civic Orchestra. Conductor: Edgar J. Alderwick. 111 Columbia St.
Westchester Symphony. Conductor: Robert Mandell. President: Elkan Turk, Jr. 177 Brewster Rd., Scarsdale.

North Carolina

Charlotte Symphony. Conductor: Henry Janiec. Manager: Esther M. Waltenberger. 404½ S. Tryon St.
Greensboro Symphony. Conductor: George W. Dickieson. Women's College, Greensboro.
North Carolina Symphony. Conductor: Benjamin Swalin. P.O. Box 1211, Chapel Hill.
Winston-Salem Symphony. Conductor: John Iuele. 610 Coliseum Dr.

Ohio

Akron Symphony. Conductor: Louis Lane. 2224 Elandon Drive, Cleveland.
Canton Symphony. Conductor: Louis Lane. President: Mrs. M. F. Gruber. 1717 Market Ave., N.
Cincinnati Symphony. Conductor: Max Rudolf. Manager: Craig Hutchinson, 1313 Union Central Building.
Cleveland Orchestra. Conductor: George Szell. Manager: A. Beverly Barksdale. Severance Hall.
Cleveland Philharmonic. Conductor: F. Karl Grossman. Western Reserve University, Euclid Ave.
Columbus Symphony. Conductor: Evan Whallon. Manager: Oleg Lobanov. 55 E. State St.
Dayton Philharmonic. Conductor: Paul Katz. Manager: Miriam Rosenthal. North Lobby, Biltmore Hotel.
Lima Symphony. Conductor: William Byrd. President: Saul Seigel. Memorial Hall, Elm & Elizabeth Streets.
Parma Philharmonic. Conductor: Bruce McIntyre. P.O. Box 7263.
Springfield Symphony. Conductor: Jackson Wiley. Manager: Mrs. George Brownfield. Chamber of Commerce Bldg.
Toledo Orchestra. Conductor: Joseph Hawthorne. Manager: Donald C. Barnette, Jr. 801 Jefferson Ave.
Youngstown Symphony. Conductor: John Krueger. Manager: Helen Roberts. 1006 Wick Bldg.

Oklahoma

Oklahoma City Symphony. Conductor: Guy Fraser Harrison. Manager: Lewis E. Coley. Municipal Auditorium.
Tulsa Philharmonic. Vladimir Golschmann. Manager: Mrs. Winnifred Gillette. 515 S. Main.

Oregon

Grande Ronde Symphony. Conductor: L. Rhodes Lewis. Box 824, La Grande.
Portland Symphony. Conductor: Piero Bellugi. 403 Park Bldg.

Pennsylvania

Allentown Symphony. Conductor: Donald Voorhees. Executive secretary: Virginia E. Wartman. 125 N. 4th St.
Altoona Symphony. Conductor: Karl Kritz. Manager: James Collanbine. P.O. Box 483.
Butler County Symphony. Conductor: Edward Roncone. Manager: L. Monte Crape. City Bldg., Butler.
Easton Symphony. Conductor: Richard Marcus. 224 Old Forest Road, Philadelphia 31.
Erie Philharmonic. Conductor: James Sample. Manager: John Schickling. 820 G., Baldwin Bldg.
Harrisburg Symphony. Conductor: Edwin McArthur. Executive Secretary: Margie C. Hunsicker. 26 N. Third St.
Lancaster Symphony. Conductor: Louis Vynor. Manager: Penrhyn Hemming. c/o Armstrong Cork Co.
Main Line Symphony. Conductor: Louis Vyner. President: Kurt W. Reiss. King of Prussia, Pa.
Philadelphia Orchestra. Conductor: Eugene Ormandy. Manager: Roger G. Hall. 1405 Locust St. (2)
Pittsburgh Symphony. Conductor: William Steinberg. Manager: John S. Edwards. 1305 Farmers Bank Bldg.
Reading Symphony. Conductor: Alexander Hilsberg. Manager: Dorothy B. Rowe. 635 Penn.
Scranton Philharmonic. Conductor: Skitch Henderson. Executive Secretary: Mrs. Edgar L. Dimmick, Room 9, Sugerman Building, 217 Wyoming Ave.
Wilkes-Barre Philharmonic. Conductor: Ferdinand Liva. Wilkes-Barre, Pa.
York Symphony. Conductor: Robert Mandell. Manager: Golden B. Rissinger. Senior High School Auditorium.

Rhode Island

New Providence Symphony. Conductor: Nathan Newburger. 174 Porter St. Manager: Carl Mitchell.
Rhode Island Philharmonic. Conductor: Francis Madeira. Manager: Edward G. Hall. 49 Westminster St.

South Carolina

Charleston Symphony. Conductor: Donn Mills. Manager: Mrs. Simon Siegel. 120 Church St.
Greenville Symphony. Conductor: Peter Rickett.

Orchestras and Management Directory

(Continued from page 313)

Manager: Mrs. Holmes Frederick. 326 Chick Springs Rd.

Spartanburg Symphony. Conductor: Henry Janiec. Converse College.

Tennessee

Chattanooga Symphony. Conductor: Julius Hegyi. Manager: Ara V. Carapetyan. Lansford Music Hall.

Knoxville Symphony. Conductor: David Van Vactor. Farragut Hotel.

Nashville Symphony. Conductor: Willis Page. Manager: Mrs. Noble Van Ness. Hermitage Hotel.

Oak Ridge Symphony. Conductor: Eugene Cohn. P.O. Box 2051.

Texas

Abilene Symphony. Conductor: Walter Charles. 719 Minns Bldg. Manager: Alan W. McCracken.

Austin Symphony. Conductor: Ezra Rachlin. Manager: H. C. Pattee. Perry-Brooks Bldg.

Amarillo Symphony. Conductor: A. Clyde Roller. P.O. Box 2552.

Beaumont Symphony. Conductor: Edvard Fendler. Manager: Mrs. Harry Fagg. 897 Calder.

Corpus Christi Symphony. Conductor: Jacques Singer. Secretary: Litta R. Kline. Del Mar Auditorium. P.O. Box 495.

Dallas Symphony. Conductor: Paul Kletzki. Manager: Alan Watrous. 3409 Oak Lawn Ave.

El Paso Symphony. Conductor: Orlando Barera. Manager: Mrs. Camille Kibler Craig.

Fort Worth Symphony. Conductor: Robert Hull. Manager: Robert Alexander, Will Rodgers Auditorium.

Houston Symphony. Conductor: Leopold Stokowski. Manager: Tom M. Johnson. Music Hall.

Lubbock Symphony. Conductor: William A. Harrod. Manager: Mrs. M. H. Benson. 1625 Ave. Y.

San Angelo Symphony. Conductor: Eric Sorantin. Manager: Mrs. W. P. Grisham.

San Antonio Symphony. Conductor: Victor Alessandro. Manager: Clinton E. Norton. 916 Maverick Bldg.

Wichita Falls Symphony. Conductor: Erno Daniel. Manager: Mark P. Huber. Memorial Aud.

Utah

Utah Symphony. Conductor: Maurice Abravanel. Manager: Herold Gregory. 55 West First South St., Salt Lake City

Virginia

Alexandria Civic Orchestra. Conductor: O. Wendell Margrave. Manager: 300 Rucker Pl.

Norfolk Symphony. Conductor: Edgar Schenkman. Manager: William S. Nordlinger. 610 Maryland Ave.

Richmond Symphony. Conductor: Edgar Schenkman. President: Brig. Gen. Vincent Meyer.

Roanoke Symphony. Conductor: Gibson Morrissey. Manager: Keith Willis. St. John's Parish House, Elm Ave.

Virginia Symphony. Conductor: William Haaker. 2421 Park Ave., Richmond.

Washington

Bellingham Civic Orchestra. Conductor: Frank D'Andrea. Western Washington College.

Bremerton Symphony. Conductor: Robert B. Anderson. Manager: George Lewis. 3421-A Kitsap Way.

Everett Symphony. Conductor: Paul Giroux. Manager: Eugene Gunther. 1710 Lombard St.

Seattle Symphony. Conductor: Milton Katims. Manager: Mrs. Hugh E. McCreery. 601 Orpheum Bldg.

Spokane Philharmonic. Conductor: Harold Paul Whelan. President: M. H. Segner. P.O. Box 131.

West Virginia

Bluefield Symphony. Conductor: William B. Caruth

Charleston Symphony. Conductor: Geoffrey Hobday. Manager: Mrs. Frances Hoffman. P.O. Box 2292.

Wheeling Symphony. Conductor: Henry Mazer. Manager: Forrest Kirkpatrick. 2227 Chapline. President: Ralph L. Miller.

Wisconsin

Kenosha Symphony. Conductor: Lucien Cailliet. Manager: Dr. Robert E. Sternloff. 5515 Sheridan Rd.

LaCrosse Symphony. Conductor: Peter Michelsen. President: Russel Huber. P.O. Box 623.

Madison Civic Symphony. Conductor: Walter Heermann. Executive secretary: Mrs. Bernice Traver. 211 N. Carroll St.

Music Under the Stars Symphony. Conductor: John Anello. 2004 E. Edgewood Ave.

Oshkosh Civic Symphony. Conductor: Harold W. Arentsen. President: Robert Messner. P.O. Box 522.

Racine Symphony. Conductor: Dudley Powers. Manager: E. E. Mortensen. P.O. Box 273.

Waukesha Symphony. Conductor: Milton Weber. P. O. Box 531.

Wyoming

Cheyenne Civic Symphony. Conductor: Henry Trustman Ginsburg. President: R. S. Grier. 2907 Caney Ave.

CANADA

Calgary Philharmonic. Conductor: Henry Plukker. Manager: Leslie H. White. Hudson's Bay Co., Calgary, Alta.

Edmonton Symphony. Conductor: Oliver Findland. Manager: Mrs. M. J. Boyle. Hudson's Bay Company. Edmonton, Alta.

Halifax Symphony. P.O. Box 551. Conductor: Leo Mueller. President: Mrs. Margaret E. B. Gosse.

Hamilton Symphony. Conductor: Victor Di Bello. President: Ken Soble.

Kitchener-Waterloo Symphony. Conductor: Glenn Kruspe. 74 St. George St., Kitchener, Ont.

Orchestre Symphonique de Montreal. Conductor: Igor Markevitch. Manager: Pierre Béique. 1476 Sherbrooke St. W., Montreal, P. Q.

London Symphony. Conductor: Martin Boundy, 430 Talbot St., London, Ont.

Orchestre Symphonique de Québec. Conductor: Wilfred Pelletier. President: Pierre Cote. 915 St. John St. (4).

Ottawa Philharmonic. Conductor: Thomas Mayer.

Toronto Symphony. Conductor: Walter Susskind. Manager: J. W. Elton. 178 Victoria St., Toronto, Ont.

Vancouver Symphony. Conductor: Irwin Hoffman. Manager: I. H. Dobbin. 570 Seymour St., Vancouver 23, B. C.

Victoria Symphony. Conductor: Hans Gruber. P.O. Box 445, Victoria, B. C.

Winnipeg Symphony. Conductor: Victor Feldbrill.

LITTLE ORCHESTRAS

(Additional little orchestras can be found listed under **Group Attractions on Tour.)**

Candlelight Concerts. Manager: Joseph Weisman. 1 E. Mt. Vernon Pl., Baltimore, Md.

Brooklyn Chamber Music Society. Conductor: Carl H. Tollefsen. 946 President St., Brooklyn, N. Y.

Buffalo Symphonette. Conductor: Fred Ressel. 14 Cheltenham Dr., Buffalo 16, N. Y.

Chicago Chamber Orchestra. Conductor Dieter Kober. Art Institute of Chicago, Chicago 3.

Cleveland Little Symphony. Conductor: Louis Lane. Manager: Joseph Koch. 11101 Euclid Ave., Cleveland, Ohio.

Colonial Little Symphony Society. Conductor: Nicholas Harsanyi. President: David Kelly. Drew University, Madison, N. J.

Denecke Sinfonietta. Conductor and manager: Henry Denecke. 2014 Fifth Ave. S.E., Cedar Rapids, Iowa.

Green Bay Symphonette. Conductor: Ralph B. Holter. Manager: Milton A. Nero. P.O. Box 507, Green Bay, Wis.

Haaker Concerto Orchestra. Conductor: William Haaker. Manager: Virginia Symphony. 2421 Park Ave., Richmond, Va.

Hart House Orchestra. Conductor: Boyd Neel. Manager: Ezra Schabas, in conjunction with Overture Concert Association, Vancouver, B. C. 135 College St., Toronto.

Little Orchestra Society. Conductor: Thomas Scherman. General manager: William L. Weissel. 35 W. 53rd St., New York, N. Y.

Longines Symphonette. Conductor: Mishel Piastro. Manager: Mrs. Alan R. Cartoun. Longines-Wittnauer Watch Co., 580 Fifth Ave., New York City.

Los Angeles Virtuoso Orchestra. Conductor: William Yarborough. Management: Huttenback Artist Bureau, 427 West 5th St., Los Angeles, Calif.

New Chamber Orchestra of Philadelphia. Conductor: Franco Autori. 1738 Pine St., Philadelphia, Pa.

Philadelphia Little Symphony. Conductor: Robert Mandell. President: Charles Ludwig. P.O. Box 7283, Philadelphia, Pa.

Portland Chamber Orchestra. Conductor. Boris Sirpo. Manager: Paris Stewart. P.O. Box 544, Portland, Ore.

Saidenberg Little Symphony. Conductor: Daniel Saidenberg. Manager: Colbert-La Berge Management. 105 W. 55th St., New York, N. Y.

Santa Fe Sinfonietta and Choral Society. Conductor: Hans Lange, President. George McCrossen. Santa Fe, N. M.

Tri-City Symphony (N.Y.). Conductor: Edgar Curtis. 1138 Waverly Pl., Schenectady 8, N. Y.

Worcester Orchestra. Conductor: Harry Levenson. Manager: John W. Sheldon. 321 Main Street, Worcester 8, Mass.

York Concert Society. Conductor: Heinz Unger. Massey Hall and Eaton Auditorium. Toronto.

MEXICO

Orchestras and Opera Houses

Guadalajara. Orquesta Sinfónica de Guadalajara. Conductor: Helmut Goldmann. Teatro Degollado, Guadalajara, Jalisco.

Guanajuato. Orquesta Sinfónica de la Universidad de Guanajuato. Conductor: José Rodríguez Frausto. Guanajuato, Gto.

Jalapa. Orquesta Sinfónica de Jalapa. Conductor: Luis Ximenez Caballero. Edificio Jalapa, Jalapa, Veracruz.

Mexico City. Academia de Opera de Bellas Artes. Director: Armando Montiel Olvera. Palacio de las Bellas Artes, Mexico 1, D. F.
Orquesta Sinfónica Nacional. Conductor: Luis Herrera de la Fuente. Palacio de Bellas Artes, Mexico 1, D. F.
Orquesta Sinfónica de la Universidad. Conductor: José F. Vásquez. Justo Sierra #16. Mexico 1, D. F.
Orquesta de la Opera. Conductor: Abel Eisenberg. Palacio de Bellas Artes. Mexico 1, D. F.

Monterrey. Opera de Monterrey, A. C. Manager: Daniel Duno. Gran Teatro Florida, Monterrey, Nuevo León.

Managers

Asociación Musical Daniel, A. C. Manager: Concepción de Quesada, José María Marroqui No. 28-405, Mexico D. F.

Instituto Nacional de Bellas Artes. Director: Celestino Gorostiza. Chief of the Department of Music: Luis Sandi. Palacio de las Bellas Artes, Mexico 1, D. F.

Organizacion de Conciertos Gerard. Representative: Secretariado Artistico Urdanivia. Tabasco 35. Mexico 7. D. F.

Columbus Concerts Corporation. Representative: José Sabre Marroquin. Av. Chapultepec 26-9-Mexico, D. F.

Secretariado Artistico Urdanivia. Manager: Fernando Diez de Urdanivia, Jr. Tabasco 35, Mexico 7, D. F.

CUBA

Manager

Columbus Concerts Corp. Representative: Lazaro Prieto. Almandares 160, Havana.

PUERTO RICO

Puerto Rico Symphony. Conductor: Pablo Casals. 666 Fifth Ave., New York, N. Y.

SOUTH AMERICA

ARGENTINA

Orchestras

Buenos Aires. Orquesta de la Asociación "Amigos de la Música". Guest conductors. Santa Fe 453.
Orquesta de la Asociación del Profesorado Or-

questa. Guest conductors. Sarmiento 1676.
Orquesta Filarmonica de Buenos Aires. Guest conductors. Cerrito 618.
Orquesta Sinfónica Nacional. Conductor: Juan José Castro. Libertad 807.
Orquesta Sinfónica de Radio Nacional. Guest conductors. Ayacucho 1556.
Orquesta del Teatro Colon. Guest conductors. Cerrito 618.

Córdoba. Orquesta Sinfónica de Córdoba. Conductor: Olgerts Bistevens. Teatro Rivera Indarte.

La Plata. Orquesta Sinfónica del Teatro Argentino.

Mendoza. Orquesta Sinfónica de Mendoza. Guest conductors. Universidad Nacional de Cuyo.

Santa Fe. Orquesta Sinfónica de Santa Fe. Conductor: Washington Castro.

Tucumán. Orquesta Sinfónica de Tucumán. Conductor: Pedro I. Calderon. Universidad Nacional de Tucumán.

Managers

Barry & Cia. Manager: Roberto F. Barry. Montevideo 264, Buenos Aires.

Conciertos Daniel. Manager: Alfonso de Quesada, Lavalle 477, Buenos Aires.

Conciertos Iriberri. Manager: Bernardo Iriberri. Florida 463, Buenos Aires.

Conciertos Omar. Corrientes 1172, Buenos Aires.

Columbus Concerts Corp. Manager: Oscar P. Sanchez. Suipacha 512. 6.p. Buenos Aires.

Lola Villalobos de Laferrere. Esmeralda 1386, Buenos Aires.

Organización de Conciertos. Manager: Cecilia M. de Debenedetti. Bartolomé Mitre 1568, Buenos Aires.

Organización de Conciertos Gerard. Manager: G. Uhlfelder-Werner Wagner. Corrientes 127, Buenos Aires.

José Schrami. Lavalle 477, Buenos Aires, Nicolás Zborovsky. Viamonte 1646, Buenos Aires.

Sud America Conciertos y Artistas. Manager: Francisco Ferrer Navarro. Calle Jose E. Uriburu 1033, Buenos Aires.

BRAZIL

Orchestras

Rio de Janeiro. Orquesta Sinfónica Brasileira. Guest conductors. Avda. Rio Branco, 137.

São Paulo. Orquesta Sinfónica de São Paulo. Conductor: Camargo Guarnieri.

Managers

Associacao Brasileira de Concertos. Rua Mexico 74, Rio de Janeiro.

Columbus Concerts Corp. Representative: Emilio Billoro. Braulio Gomes 153, Sao Paulo.

Cultura Artistica. Largo Carioca 5, Rio de Janeiro.

Hermann Frischler. São Paulo.

Organización de Conciertos Gerard. Representative: Hermann Frischler. Caixa Postal 89 28, São Paulo.

BOLIVIA

Orchestra

La Paz. Orquesta Sinfónica Nacional. Conductor: Antonio Montés Calderón.

CHILE

Orchestras

Santiago de Chile. Orquesta Filarmonica de Chile, Teatro Municipal. Guest conductors.
Orquesta Sinfonica de Chile, Augustinas 620. Guest conductors.

Managers

Organización de Conciertos Gerard. Representative: Erwin Heyl. Casilla de Correo 3218, Santiago de Chile.

Columbus Concerts Corp. Representative: Carlos M. Cruz. Almirante Latorre 35. Santiago de Chile.

ECUADOR

Manager

Columbus Concerts Corp. Representative: Augusto Mirana. C. Correo 4599. Guayaquil.

COLOMBIA

Orchestra

Bogotá. Orquesta Sinfónica de Bogotá. Conductor Olav Roots. Teatro Colon.

Manager

Sociedad Pro Musica. Representative: Hernando Gutierrez. Iuzardo. Apartado Aereo 8889, Bogotá.

PERU

Manager

Organizacion de Conciertos Gerard. Representative: Carlos V. Maldonado, Casilla de Correo 1190, Lima.

VENEZUELA

Orchestra

Caracas. Orquesta Sinfónica de Venezuela. Conductor: Pedro Rios Reyna. Teatro Municipal.

Manager

Columbus Concerts Corp. Representative: A. Rodriguez. Oeste 6 N. 16. Caracas.

URUGUAY

Orchestra

Montevideo. Orquesta Sinfónica del S.O.D.R.E., Andes y Mercedes. Guest conductors.

Manager

Organización de Conciertos Gerard. Representative: Martha Wertheim, Carlos Berg 2423, Apto. 404, Montevideo.

EUROPE

(Managements marked by an asterisk are members of the European Concert Managers' Association.)

AUSTRIA

Orchestras and Opera Houses

Vienna. Vienna Staatsoper. Opernring 2, Vienna 1. Director: Herbert von Karajan.
Vienna Volksoper, Waehringerstrasse 78, Vienna 9. Director: Franz Salmhofer.
Vienna Philharmonic. Guest conductors. Manager: Helmut Wobisch. Boesendorferstrasse 12, Vienna 1.
Vienna Symphonic Orchestra. Manager: Roberto Kolisko. Conductor: Wolfgang Sawallisch. Lothringerstrasse 20, Vienna 3.
Kammerorchester der Wiener Konzerthausgesellschaft. Conductor: Paul Angerer, Lothringerstrasse 20, Vienna 3.
Niederoesterreichisches Tonkünstlerorchester. Manager: Dir. Pflechtinger, Kolingasse 19, Vienna 9.
Grosses Orchester des Oesterreichischen Rundfunks (radio). Argentinierstrasse 30a, Vienna 4.

Graz. Opera House Graz.
Philharmonic Orchestra Graz.

Linz. Landestheater.

Salzburg. Landestheater.
Mozarteums Orchestra, Schwarzstrasse 26.

Concert Societies

Gesellschaft der Musikfreunde. Director: Rudolph Gamsjaeger. Boesendorferstrasse 12, Vienna 1.

Wiener Konzerthausgesellschaft. Director: Egon Seefehlner, Lothringerstrasse 20, Vienna 3.

Musikverein für Steiermark. Landhausgasse 12, Graz.

Mozartgemeinde. Kramergasse 2-4, Klagenfurt.

Konzertbureau Mozarteum. Schwarzstrasse 26, Salzburg.

Konzerte der Stadt Innsbruck. Museumstrasse 16a, Innsbruck.

Kulturamt der Stadt Linz. Musikdirektion, Hauptplatz 8, Linz.

Managers

Olga Altmann. Jacquingasse 37/55, Vienna 3.

Theo Cieplik. Guashausstrasse 16, Vienna 4. Gesellschaft der Musikfreunde. Director: Rudolph Gamsjäger, Bösendorferstrasse 12, Vienna 1.

***Heinrich Haerdtl.** Kuenstlersekretariat der Wiener Konzerthausgesselschaft. Lothringerstrasse 20, Vienna 3.

"Opera". Director: Victor Vladarsky, Reithlegasse 12, Vienna 19.

Johanna Sternberg. Singerstrasse 30, Vienna 1.

Martin H. Taubman. Lothringerstrasse 20, Vienna 3.

Universal Concert. Director: Alfred Diez. Lothringerstrasse 20, Vienna 3.

BELGIUM

Orchestras

Antwerp. Orchestre des Kursaals d'Ostende et de Knokke. Manager: Renaat Van Zundert, 34 rue de la Constitution.
Orchestre du Conservatoire Royal de Musique d'Anvers. Manager: Flor Peters. Koninklyk Vlaams Conservatorium.

Brussels. Orchestre National de Belgique. No regular conductor. Managed by Ministère de l'Instruction Publique (Direction Générale des Beaux-Arts) 5 rue aux Laines.
Grand Orchestre Symphonique de L'Institut National de Radiodiffusion. Conductor: Daniel Sternefeld. Managers: Gaston Brenta, Leonce Gras, 18 Place Eugene Flageley.

Charleroi. Orchestre Symphonique du Conservatoire de Charleroi. Manager: Sylvain Vouillemin.

Liége. Orchestre du Conservatoire de Musique. Manager: Fernand Quinet, 14 rue Forgeur.

Managers

***Gaston Arien.** 53 rue Godefroid de Bouillon, Brussels.

Association des Concerts Classiques. Manager: Jef Alpaerts, 105 Kononklijke laan, Antwerp.

Association des Concerts du Conservatoire Royal de Bruxelles. President: Jean Van Straelen. 30 rue de la Régence, Brussels.

Association des Spectacles et Concerts Populaires. 11 rue Baron Horta, Brussels.

"L'Atelier". Manager: Marcel Hastir, 51 rue du Commerce, Brussels.

Bach Antwerps Gezelschap. Manager: Mrs. J. van Poppel, 25 Transvaalstraat, Antwerp.

Bureau International de Concerts. L. Driessens, 59 Boulevard du Général Jacques, Brussels.

***Centre Belge des Echanges Culturels Internationaux.** Manager: Maurice Huisman, 40 Boulevard du Régent, Brussels.

Oeuvre des Artistes. Director: M. Hogge, Boulevard Fère Orban 46, Liége.

Pimentel Theatrical Productions. Manager: M. Henriques Pimentel, 69 avenue Louis Lepoutre, Brussels.

Société des Concerts d'Anvers. Manager: Renaat Van Zundert, 34 rue de la Constitution, Antwerp.

Société Philharmonique de Bruxelles. Manager: Baron Jacques van den Branden de Reeth, 11 rue de la Bibliothèque, Brussels.

DENMARK

Orchestras

Aarhus. By-Orkester. Conductors: Gerhard Schepelern, Per Dreier.

Odense. By-Orkester. Conductor: Martellius Lundquist.

Copenhagen. Kongelige Kapel (Royal Opera Symphony). Conductors: Johan Hye-Knudsen, John Frandsen, Arne Hammelboe.
Radiosymfoniorkestret. Conductors: Thomas Jensen, Mogens Wöldike.
Tivoli-Orkestret. Chief-conductor: Sv. Chr. Felumb.

Managers

***Engström and Södring.** Palaegade 6, Copenhagen.

***Wilhelm Hansen Musikförlag,** Gothersgade 9-11, Copenhagen.

***Odense Koncertbureau.** H. C. Hansen, Vestergade 57, Odense.

FINLAND

Orchestras

Helsinki. Helsinki Chamber Orchestra. Conductor: Paavo Berglund.
Helsinki Municipal Orchestra. Conductor: Tauno Hannikainen. Manager: Nils-Eric Ringbom.
Helsinki Theatre Orchestra. Conductor: Jussi Jalas.
Radio Symphony Orchestra. Conductor: Nils-Eric Fougstedt.

Orchestras and Management Directory

(Continued from page 315)

Jyväskylä. Jyväskylä Orchestra. Conductor: Ahti Karjalainen.
Lahti. Lahti Municipal Orchestra.
Oulu. Oulu Orchestra. Conductor: Urpo Pesonen.
Tampere. Tampere Municipal Orchestra. Conductor: Eero Kosonen.
Turku. Turku Municipal Orchestra. Conductor: Ole Edgren.
Vaasa. Vassa Orchestra. Conductor: Eino Haipus.

Managers

***Konsertdirektion Fazer.** Director: Roger Lindberg. Alexandersgatan 11, Helsinki.
***Kurt Londen.** Norra Esplanadgatan 37 C, Helsinki.
***R. E. Westerlund Oy.** Manager: Herman Sjöblom. Norra Esplanadgatan 37, Helsinki.

FRANCE (PARIS)

Orchestras

Paris. Orchestre National de la Radiodiffusion Française. Guest conductors. Director: Henry Barraud, 21 rue Lapérouse, Paris 16.
Société des Concerts Colonne. Secretary: M. Chabrier, 13 rue de Tocqueville, Paris 17.
Société des Concerts du Conservatoire. Conductor: André Cluytens. Secretary André Huot. 14 rue de Madrid, Paris 9.
Société des Concerts Lamoureux. Conductor: Igor Markevitch. Manager: M. Hermange. 9-11 Avenue Delcasse, Paris 8.
Société des Concerts Pasdeloup. Conductor: Albert Wolff. Manager: M. Decerf. 18 rue de Berne, Paris 8.

Managers

***Administration de Concerts.** Directors: Maurice and Yves Dandelot. 252 Faubourg St.-Honoré, Paris 8.
***Alonso.** 252 Faubourg St.-Honoré, Paris 8.
***Bureau de Concerts Marcel de Valmalète.** 9-11 Avenue Delcasse, Paris 8.
***Bureau International de Concerts et Conférences MM. Charles et Camille Kiesgen.** Charles Kiesgen. 252 Faubourg St.-Honoré, Paris 8.
***George Délort.** 252 Faubourg St.-Honoré, Paris 8.
***Gabriel Dussurgét.** Bureau de Concerts de Paris. 139 Boulevard Magenta, Paris 9.
***Claude Giraud.** Office International de Concerts et de Spectacles. 252 Faubourg St.-Honoré. Paris 8.
Eugène Grunberg. 252 Faubourg St.-Honoré, Paris 8.
Anatole Heller. 9-11 Avenue Delcasse, Paris 8.
Léonid Léonidoff. 9-11 Avenue Delcasse, Paris 8.
Fernand Lombroso. 48 Boulevard des Batignolles, Paris 17.
***Office Artistique Continental.** Director: Mme. Nadine Bouchonnet, 9-11 Avenue Delcasse, Paris 8.
***Organisation Artistique International.** (Horwitz et Cie.) Director: Michael Rainer. 9-11 Avenue Delcasse, Paris 8.
***Raymond de Saint-Ours.** Bureau des Grands Concerts. 11 Rue St.-Lazare, Paris 8.
***Maurice Werner.** Bureau de Concerts. 15 Ave. Montaigne, Paris 8.

FRANCE (PROVINCES)

Orchestras

Bordeaux. Orchestre du Conservatoire de Bordeaux. Director: George Carrère. 124 Rue du Docteur A. Barraud.
Lille. Orchestre du Conservatoire de Lille. Place du Concert.
Lyon. Association Philharmonique. Manager: R. Proton de la Chapelle. 40 Quai Gailleton.
Marseille. Société des Concerts du Conservatoire. Director: André Audoli. 1 Rue de la Bibliothéque.
Strasbourg. Orchestra du Conservatoire de Strasbourg. Conductor: Ernest Bour. 9 Rue Brûlée.
Toulouse. Association Symphonique. Manager: M. Bentaberri. Théâtre du Capitole.

Managers

Mme. Grignon-Faintrenie. 24 Rue Confort, Lyon
Michel Guyet Beal. 13 Rue de la République, Lyon.
M. Lecacheur. 23 Rue de la Bourse, Saint-Etienne.
Max D'Orelli. 2 Place de la République, Mulhouse.
E. Robert Trebor. 5 Rue Curiol, Marseille.
Gustave Wolff. 24 Rue de la Mésange, Strasbourg.

GERMANY

Orchestras and Opera Houses

Aachen. Stadttheater. Director: Paul Mundorf. (Also concerts.)
Augsburg. Städtische Bühnen. Director: Hans Meissner. Conductor: Anton Mooser.
Baden-Baden. Südwestfunk Orchestra (radio). Conductor: Hans Rosbaud.
Bamberg. Bamberger Symphoniker. Conductors: Paul Hindemith, Heinrich Hollreiser, Joseph Keilberth, Rudolf Kempe, Fritz Rieger.
Berlin, East Sector. Deutsche Staatsoper. Director: Max Burghardt. Conductor. Franz Konwitschny.
Komische Oper. Director: Walter Felsenstein. Conductors: Vaclav Neumann, Harold Byrns. Behrenstrasse, Berlin W. 8.
Berlin, West Sector. Philharmonisches Orchester. Director: Wolfgang Stresemann. Conductor: Herbert von Karajan. Gelferstrasse 17, Berlin-Dahlem.
Städtische Oper. Director: Carl Ebert. Conductors: Arthur Rother, Richard Kraus.
Radio - Symphonie - Orchester (formerly RIAS Orchester.) Conductor: Ferenc Fricsay.
Bonn. Städtisches Orchester. Conductor. Volker Wangenheim.
Theater de Stadt Bonn. Director: Karl Pempelfort. Conductor: Peter Maag.
Bremen. Theater der Freien Hanestadt Bremen. Director: Albert Lippert. Conductor. Heinz Wallberg.
Cologne. Bühnen der Stadt Köln. Director: Oskar Fritz Schuh. Conductor: Joseph Rosenstock. Gürzenich Orchester. Conductor: Günter Wand.
Darmstadt. Landestheater. Director: Gustav Rudolf Sellner. Conductor: Hans Zanotelli.
Dresden. Staatstheater. Director: Heinrich Allmeroth.
Düsseldorf and Duisburg. Deutsche Oper am Rhein. Combined opera of Düsseldorf and Duisburg. Director: Hermann Juch. Conductor: Alberto Erede.
Düsseldorf. Städtisches Symphonieorchester. Conductor. Eugen Szenkar.
Essen. Städtische Bühnen. Director: Erich Schumacher. Conductor: Gustav König. (Also concerts.)
Frankfurt am Main. Orchester der Frankfurter Museumsgesellschaft. Conductor: Georg Solti. Städtische Bühnen. Director: Harry Buckwitz. Conductor: Georg Solti.
Symphonie-Orchester des Hessischen Rundfunks (radio). Conductor (1959-60): Otto Matzerath; (1960-61): Dean Dixon.
Hamburg. Hamburger Staatsoper. Director: Rolf Liebermann. Conductor: Leopold Ludwig. Philharmonisches Staatsorchester. Guest conductors.
Symphonie-Orchester des Norddeutschen Rundfunks (radio). Conductor: Hans Schmidt-Isserstedt.
Hannover. Landestheater G.m.b.H. Director: Kurt Ehrhardt. Conductor: Johannes Schüler. (Also concerts.)
Heidelberg. Städtische Bühnen. Director: Paul Hager Conductor: Karl Rucht. (Also concerts.)
Karlsruhe. Badisches Staatstheater. Director: Paul Rose. Conductor. Alexander Krannhals. (Also concerts.)
Leipzig. Gewandhaus Orchester. Conductor Franz Konwitschny.
Städtisches Theater. Director. Johannes Arpe. Conductor. Helmut Seydelmann.
Lübeck. Bühnen der Hansestadt Lübeck. Director: Christian Mettin. Conductor: Christoph von Dohnanyi.
Mannheim. Nationaltheater. Director: Hans Schüler. Conductor: Herbert Albert. (Also Concerts.)
Munich. Bayrische Staatsoper. Director: Rudolf Hartmann. Conductor: Joseph Keilberth.
Münchener Philharmonie. Conductor: Fritz Rieger.
Symphonie Orchester des Bayrischer Rundfunks (radio). Conductor: Eugen Jochum.
Saarbrücken. Stadttheater. Director: Günther Stark. Conductor: Philipp Wüst.
Stuttgart. Stuttgarter Kammerorchester. Conductor: Karl Münchinger.
Stuttgarter Philharmoniker. Conductor: Hans Hörner. General manager: K. Neumann. Leonhardsplatz 28.
Symphonie Orchester des Süddeutschen Rundfunks (radio). Conductor: Hans Müller-Kray.
Württembergisches Staatstheater. Director: Walter Erich Schäfer. Conductor: Ferdinand Leitner. (Also concerts.)
Wiesbaden. Hessisches Staatstheater. Director: Friedrich Schramm. Conductor: Arthur Apelt.

Managers

Friedrich-Franz Abegg. Rotenbaumchausee 93, Hamburg 13.
***Hans Adler.** Auguste Viktoriastr. 64, Berlin-Schmargendorf.
Felix Ballhausen. Martiusstrasse 3, Munich.
Erich Berry. Dortmunder Konzertbüro. Tewaagstrasse 28, Dortmund.
Fritz Dietrich. Ilkenhanstrasse 10, Frankfurt am Main.
Hans Döscher. Ernst August Platz 7, Hannover.
Margit Drissen. Mozartstrasse 32, Detmold.
***Gustave Fineman.** Westdeutsche Konzertdirektion. Appellhofplatz 20, Köln.
Walter Funk. Laubenheimer Platz 5, Berlin-Wilmersdorf.
Hermann Gail. Spanische Allee 158, Berlin-Nikolassee.
Rudolf Goette. Warburgstrasse 42, Hamburg 36.
Maria Graf. Grindelhof 50, Hamburg 13.
***Gertrude Heinicke.** Herbartstrasse 28, Berlin-Charlottenburg 5.
Hans Hoppe. Landhausstrasse 90, Stuttgart.
Erich Knoblauch. Keplerstrasse 85, Heidelberg.
***Robert Kollitsch.** Geisbergstrasse 40, Berlin, W. 30.
***Konzertdirektion C. Ebner.** Manager: Clara A. Gunderloch. Feuerbachstrasse 30, Frankfurt am Main.
***Konzertdirektion Hans Scholte.** Stettenstrasse 31, Frankfurt am Main.
Konzertdirektion Dickers, Karlsstrasse 130, Düsseldorf.
Konzertdirektion Wolfgang. Langenbeckstrasse 4, Wiesbaden.
Walter G. Mühlau. Holtenauer Strasse 116, Kiel.
Alfred Oswald. Südergraben 35, Flensburg.
Friedhelm Rabofsky. Rheindorfer Strasse 282, Bonn.
Elisabeth Roeber. Mommsenstr. 9, Berlin-Charlottenburg 5.
***Erwin Russ.** Südwestdeutsche Konzertdirektion. Charlottenplatz 17, Stuttgart-S.
Walter Schibille. Anzengruberstr. 5, Berlin-Neuköln.
Erich Schmidtke. Kurfürstenstrasse 8, Kassel.
***Rudolf Vedder.** Mauerkircherstrasse 8, Munich 27.
***C. W. Winderstein.** "Concerto" St. Annaplatz 2, Munich 22.
Rudolf Wylach. Germanenstrasse 45, Wuppertal-Barmen.

GREAT BRITAIN

Orchestras

Birmingham. City of Birmingham Symphony. Conductor: Sir Adrian Boult. 161 Corporation St.
Bournemouth. Bournemouth Municipal Orchestra. Conductor: Charles Groves. Winter Gardens.
Brighton. Southern Philharmonic. Conductor: Herbert Menges, 17 Ship St.
Glasgow. Scottish National Orchestra. Conductor: Alexander Gibson. 150 Hope St., Glasgow C.-2.
Liverpool. Royal Liverpool Philharmonic. Conductor: John Pritchard. Philharmonic Hall. Hope St., Liverpool 1.
London. BBC Northern Orchestra. Conductor: George Hurst. Broadcasting House. London W. 1.
BBC Scottish Orchestra. Conductor: Ian Whyte. Broadcasting House, London W. 1.
BBC Symphony. Conductor: Rudolf Schwarz. Broadcasting House, London W. 1.
BBC Welsh Orchestra. Conductor: Rae Jenkins. Broadcasting House, London W. 1.

London Mozart Players. Conductor: Harry Blech. 12 Lanark Mansions, Lanark Road, W. 9.
London Philharmonic. Conductor: William Steinberg. 53 Welbeck St., London W. 1.
London Symphony. Guest Conductors. 124 Sloane St., London W. 1.
Philharmonia Orchestra. Artistic Director: Walter Legge. 3 Oakhill Avenue, London, N.W. 3.
Royal Philharmonic. Conductor: Sir Thomas Beecham, 12B St. George St., Hanover Square, London W. 1.
Manchester. Halle Orchestra. Conductor: Sir John Barbirolli. St Peter's Square, Manchester 2.

Managers

Anglo-American Music Society. Director: N. K. Miller. 12 St. George St., London W. 1.
Anglo-Austrian Music Society. 139 Kensington High St., London W. 8.
***Lies Askonas.** 19A Air St., London W. 1.
W. H. Barrington-Coupe. 40 Goodge St., London W. 1.
Beecham Concerts Society. Manager: Miss Hudson 12 St George St., London W. 1.
***Nicholas Choveaux.** 28 Bury Walk, London S.W. 3.
***John Coast.** 58 Ennismore Gardens, London S.W. 7.
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Harold Fielding, Ltd. Fielding House, 53-54 Haymarket, London S.W. 1.
***Julius Finzi, Ltd.** 14 Henrietta Place, London W. 1.
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Victor Hochhauser. 997 Finchley Rd., London N.W. 11.
***Harold Holt, Ltd.** Manager: Ian Hunter. 122 Wigmore St., London W. 1.
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Imperial Concert Agency. Manager: Miss T. Connely. 22 Trebovir Rd., London S.W. 5.
***Ingpen and Williams.** Manager: Joan Ingpen. 14 Henrietta Place, London W. 1.
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***Wilfrid Van Wyck, Ltd.** 80 Wigmore St., London W. 1.

GREECE

Managers

***Bureau Artistique d'Athénes.** Director: George P. Kourakos. Avenue de l'Université 39, Immeuble Pesmatzoglou 33-35, Athens.

ITALY

Orchestras and Opera Houses

Florence. Teatro Communale. General Manager: Pariso Votto.
Genoa. Teatro Communale Carlo Felice. Artistic Director: Madame Celeste Lanfranco.
Milan. Orchestra dell'Angelicum. Conductor: Carlo Felice Cillario.
Orchestra Lirica di Milano della RAI. Conductor: Nino Sanzogno. Corso Sempione 27.
Orchestra Pomeriggi Musicali. Artistic Director: Remigio Paone. Teatro Nuovo.
Teatro alla Scala. General Manager: Dr. Antonio Ghiringhelli. Artistic Director: Francesco Siciliani.
Naples. Orchestra Alessandro Scarlatti della RAI di Napoli. Conductor: Franco Caracciolo. Artistic Director: Franco Michele Napolitano. Via Tarsia 23.
Teatro San Carlo di Napoli. General Manager: Pasquale di Costanzo.
Rome. Orchestra Stabile Accademia Nazionale di Santa Cecilia. Chief Conductor: Fernando Previtali. Via Vittoria 6.
Orchestra Sinfonica di Roma della RAI. Conductor: Massimo Freccia. Via del Babuino 9.
Teatro dell'Opera di Roma. Superintendent: Count Carlo Latini.
Palermo. Teatro Massimo di Palermo. Director: Mo. Tramonti.
Spoleto. Teatro Lirico Sperimentale. Director: Francesco Pallotelli. Via Agostino de Pretis 60, Rome. (In association with the American Commission for Cultural Exchange with Italy, for Fulbright scholars.)
Torino. Orchestra Sinfonica della RAI di Torino. Conductor: Mario Rossi. Via Montebello 12.
Trieste. Teatro Verdi di Trieste. Director: Mr. Antonicelli.
Venice. Teatro Fenice di Venezia. Director: Mario Labroca.

Managers

***Agenzia Internazionale Concerti per la propaganda Musicale.** Directresses: Clara Camus and Irene Casillo. Via Boncompagni 12, Rome.
A.L.C.I. Directors: Liduino Bonardi (Opera section), *B. Moltrasio (Concert section). Via S. Radegonda 11, Milan.
Giovanni Kurlander. Via Cappello 12, Trieste.
Mario LaBroca. President, International Council of UNESCO: advisor, Radio Italiana; artistic director, Venice Festival
Emmy Moresco. O.R.I.A. Via Zenale 11, Milan.
Organizzazione Concertistica Internazionale (ACOM). Via Conca Del Naviglio 10, Milan. Director: Luigi La Pegna.
***Organizzazioni Internazionali Concerti.** Director: Ada Finzi. Via Andegari 6, Milan
Organizzazioni Programmi all'Estero e Rappresentanze Aristiche (Opera). Cardenia Botti and Renata Gaede. Via Novembre 154, Rome.
Giulio Paternieri, director, "Commedianti di Musica" Opera Company, Via Pancaldo 6.
Radio Italiana (RAI). Via del Babuino 9, Rome.
Ufficio Lirico Internazionale (ULI). Antonio Soyat. Via Sistina 91, Rome.

LUXEMBOURG

Manager

Amis de la Musique. President: M. E. Mayer. Casino de Luxembourg.

THE NETHERLANDS

Orchestras and Opera Houses

Amsterdam. Concertgebouw Orkest. Conductor: George Szell. Jacob Obrechtstraat 51.
Nederlandse Opera. Intendant: Evert Cornelis. Stradsschouwburg, Leidseplein.
Arnhem. Het Gelders Orkest. Conductors: Carl Garaguly, Leo Pappenheim. Koningstraat 15.
Brabant. Brabants Orkest. Conductor: Hein Jordans. Julianaplein 13, 's-Hertogenbosch.
Enschede. Overijssels Philharmonisch Orkest. Hengelosedwarsstr. 25.
Operagezelschap Forum. Conductor: Paul Pella. Langestr. 49.
Groningen. Groningen. Orgest Vereeniging. Conductor: Jan van Epenhuysen. O. Kyk in 't Jatstraat.
Haarlem. Noordhollands Philharmonisch Orkest. Conductor: Henri Arends. Lange Begijnestraat, 13, rood.
The Hague. Residentie Orkest. Conductor: Willem van Otterloo. Muzenstraat 29.
Hilversum. Radio Philharmonisch Orkest. Conductor: Bernard Haitink. Omroep Orkest. Conductor: Henk Spruit. Radio Kamerorkest. Conductor: Roelof Krol, Maurits van den Berg. Address of all orchestras: Nederlandse Radio Unie, Hilversum.
Leeuwarden. Fries Orkest. Conductor: Alfred Salten. P. Stuyvesantweg 75.
Maastricht. Limburgs Symfonie Orkest. Conductor: André Rieu. Lenculenstraat 31.
Rotterdam. Rotterdam Philharmonisch Orkest. Conductor: Eduard Flipse. Schiedamse Singel 89b.
Utrecht. Utrechts Stedelijk Orkest. Conductor: Paul Hupperts. Parkstraat 8.

Managers

***Concertdirectie** G. de Koos. Van Moersselestraat 7, The Hague.
Johan Koning. Ruyckrocklaan 32, The Hague.
***N. V. Internationale Concertdirectie Ernest Kraus.** J. W. Brouwersplein 4, Amsterdam.
***Nederlansche Concertdirectie J. Beek.** Koninginnegracht 82, The Hague.
***Nederlandsch Impresariaat.** Managers: M. E. Schill and S. Sellström. Jacob Obrechtsraat 51, Amsterdam-Zuid.
Stitchting Internationale Concert Administratie. M. de Freese. Primses Margrietpls. 71, Bussum.

NORWAY

Orchestras

Bergen. Musikselskapet Harmonien. Conductor: Carl Garaguly. Manager: O. Bucher Johannessen. Olav Kyrresgate 11.
Oslo. Filharmonisk Selskap. Conductor: Odd Grüner-Hegge. Manager: Eigil Beck. Tollbugata 24.
Stavanger. Stavanger Byorkester. Conductor: Karsten Andersen.
Trondheim. Trondheims Symfoniorkester. Conductor: Finn Audun Oftedal.

Managers

***F. Dietrichson.** Fr. Nansens plass 6, Oslo.
***P. Gottschalk.** Impresario A. S. Tollbugata 3, Oslo.
***Martha Jensen.** Konsertbyraet A.S. Fr. Nansens plass 6, Oslo.
***Max Lefko.** Incognitogate 16, Oslo.
***Signe Oevastaas—Rudolf Libaek.** Norsk Konsertdirceksjon. Tordenskjoldsgate 6, Oslo.

PORTUGAL

Orchestras and Opera Houses

Lisbon. Orquestra Filarmonica de Lisboa. Conductor: Ivo Cruz.
Orquestra Sinfonica Nacional. Conductor: Pedro de Freitas Branco.
S. Carlos Theatre. Director: Dr. José de Figueiredo.
Porto. Orquestra do Conservatorio do Porto.

Managers

Circulo de Cultura Musical. President: Duque of Lafões, 22 Borges Carneiro, Lisbon.
Empresa Cinematografica Imperio. Manager: Fernando Seixas. Alameda de D. Alfonso Henriques, Lisbon.
Emanuel Ferreira. R. Anselmo Brancamp, Porto.
Sociedade de Concertos de Lisboa. Rua das Flores 77, Lisbon.
***Costantino Varela-Cid.** P. da Alegria 22, Lisbon.

SPAIN

Orchestras

Barcelona. Orquesta Municipal de Barcelona. Conductor: Eduardo Toldrá. Sponsor: Ayuntamiento de Barcelona.
Bilboa. Orquesta Municipal de Bilboa. Conductor: Rafael Frunbeck de Burgos. Sponsor: Ayuntamiento de Bilboa.
Madrid. Orquesta de Camara de Madrid. No regular conductor. Sponsor: Marques de Bolarque, Banco Urquijo.
Orquesta Filarmonica de Madrid. No regular conductor. Alcántara, 67.
Orquesta Nacional. Sponsor: Secretaria Técnica de Música, Ministerio de Educación Nacional.
Orquesta Sinfónica de Madrid (Orquesta Arbós). Conductor: Vicente Spiteri. Los Madrazo 8.
Valencia. Orquesta Municipal de Valencia. Conductor: José Iturbi. Sponsor: Ayuntamiento de Valencia.

Managers

Antonio G. J. Caballero. Calle de Martín de los Heros, 75, Madrid.
***Conciertos Daniel (de Quesada).** Los Madrazo 16, Madrid.
***Alfonso Sanz.** Via Layetana 113, Barcelona.
***Vitoria.** Directors: Felicitas Keller, Julian Uceda. Alcalá 30, Madrid.

SWEDEN

Orchestras

Gävle. Gävleborgs Läns Orkesterförening. Conductor: Gunnar Stern. Manager: John Lingman.
Göteborg. Göteborgs Orkesterförening. Conductors: Dean Dixon, Sixten Eckerberg. Manager: Love Mannheimer.
Halmstad. Halmstads Orkesterförening. Conductor: Tage Nilson. Manager: Anders L. Berntson.
Hälsingborg. Nordvästra Skanes Orkesterförening. Conductor: Hakan von Eichwald. Manager: Lennart Levin.
Malmö. Malmö Konserthusstiftelse. Conductor: Sten-Ake Axelson. Manager: Olof Hult.

Orchestras and Management Directory

(Continued from page 317)

Norrköping. Norrköpings Orkesterförening. Conductor: Herbert Blomstedt. Manager: Lennart Dansk.
Örebro. Orebro Orkesterförening. Conductor: Rune Larsson. Manager: Kurt Jemsby.
Stockholm. Stockholms Filharmoniska Orkester. Conductors: Hans Schmidt-Isserstedt, Sixten Ehrling. Manager: Johannes Norrby.
Västeras. Västeras Musiksällskap. Conductor: Arvids Noritis. Manager: Mattias Pers.

Manager

***Konsertbolaget, Helmer Enwall.** Hamngaten 22, Stockholm.

SWITZERLAND

Orchestras

Basel. Allgemeine Musikgesellschaft Basel. Conductor: Hans Münch. Manager: A. Werthemann. Maiengasse 2.
Basler Kammerorchester. Conductor: Paul Sacher. St. Albavorstadt 5.
Berne. Berner Stadtorchester. Conductor: Luc Balmer. Theaterplatz 6.
Geneva. Orchestre da la Suisse Romande. Conductor: Ernest Ansermet. Promenade du Pin 3.
Radio-Genève (Orchestre de la Suisse Romande). Conductor Edmond Appia. Director: René Dovaz. 66 Boulevard Carl Vogt.
Lausanne. Radio-Lausanne (Orchestre de Chambre de Lausanne). Conductor: Victor Desarzens. Director: Jean Pierre Méroz. La Sallaz.
Lucerne. Allegemeine Musikgesellschaft Luzern. Conductor and director: Max Sturzenegger. Leumattstr. 33.
Lugano. Radio-Lugano (Orchestre de Radio Lugano). Conductors: Otmar Nussio, Leopoldo Casella. Directors: Stelio Molo, Campo Marzio.
St. Gall. Konzertverein der Stadt St. Gallen. Conductor: Rudolf Albert. Director: Hans Sturzenegger. Tannenstr. 40.
St. Gall Stadtorchester. Conductor: Alexander Krannhals. Unterer Graben 13.
Winterthur, Winterthur Orchester. Conductors: Victor Desarzens, Joseph Keilberth. Musik Kollegium, St. Georgen Platz.
Zürich. Radio-Zürich (Orchestre de Beromünster). Conductors: H. Hofmann, Paul Burkhard. Director: Dr. Samuel Bächli. Brunnenhofstr. 20.
Zürich Tonhalleorchester. Conductor: Hans Rosbaud. Winterthurerstrasse 119.

Managers

***Agence de Concerts Foetisch Frères.** Director: M. Droz. 5 Rue Caroline, Lausanne.
J. Béranger. Theatre Municipal, Lausanne.
Bureau de Concerts H. Beck. Hotellaube 4, Musikhaus Zytglogge, Berne.
***Burger.** 4 Rue la Paix, Lausanne.
Mme. M. Casetti-Giovanna. 5 Ave. de Frontenex, Geneva.
Pio Chesini, Steinnenvorstadt 7, Basel.
Maurice et Pierre Foetisch. 6 Rue de Bourg, Lausanne.
Hug & Co. Preiestr. 70a, Basel; Marktgasse Spitalgasse, St. Gall; Limmatquai 26, Zürich.
Klubhaus-Konzerte. Director: Tony Stoeckli. Zürichbergstrasse 7, Zürich.
***Konzertdirecktion Kantorowitz.** Torgasse 6, Zürich.
Konzertgesellschaft G.m.b.H. Steinwisstr. 2, Zürich.
Krompholz & Co. Spitalgasse 28, Berne.
Librairie Papot. M. Strubin. Neuchâtel.
Müller & Schade AG. Theatreplaz 6, Berne.
Parel. Maison Hug, Neuchâtel.
***Walter Schulthess — George Payot.** Steinwisstrasse 2, Zürich.
***Maurice Verleye.** 3 Rue de la Confédération, Geneva.
Joachim Wyss. Postfach Fraumünster 56, Zürich.

TURKEY

Orchestras and Opera Houses

Ankara. Devlet Operasi (State Opera). General Director: Necil Kazim Akses. Riyaseticumhur Senfoni Orkestrasi (Presidential Symphony Orchestra). Guest conductors.
Istanbul. Istanbul Sehir Orkestrasi (Istanbul City Orchestra). Conductor: Cemal Resit Rey.
Izmir. Izmir Filarmoni Dernegi Orkestrasi. (Izmir Philharmonic Society Orchestra). Conductor: Orhan Barlas.

Managers

Galib San. c/o A.D.S. Ltd., 127/5 Mesrutiyet Caddesi, Beyoglu, Istanbul.
***Kontiya.** Director: Fernando Franko. 33 Sakizagaci Sok., Beyoglu, Istanbul.
Ses Ve Tel Birligi. 369 Atatürk Bulvari, Kavaklidere, Ankara.
Universiteliler Muzik Dernegi (University Music Association). Manager Sunuk Pasiner. Ankara.

ISRAEL

Orchestras

Haifa. Haifa Symphony. No regular conductor. 15 Ahad-Haam Street.
Jerusalem. "Kol Israel" (radio) Orchestra. Conductors: Heinz Freudenthal, George Singer. Broadcasting House.
Ramat-Gan. Ramat-Gan Chamber Orchestra. 6, Marganit St.
Tel-Aviv. Israel Philharmonic. Conductor, 1959-60: Jean Martinon. Temple of Culture, Huberman St.

Managers

B. Gillion. 14 A. D. Gordon St., Tel-Aviv.
K. Ginsburg. 94 Allenby Rd., Tel-Aviv.
Giora Godik. 10 Glickson St., Tel-Aviv.
W. H. Robert. 60 Keren Kayemet Blvd., Tel-Aviv.

AFRICA

Managers

South Africa: Capetown: Philip Tongue, P. O. Box 4224.
South Africa: Johannesburg: H. Adler, P. O. Box 1050.
Alex Cherniavsky, P. O. Box 5970.
Musica Viva Society. Mrs. Peter Fisher, Box 25.
African Consolidated Theatres, Ltd., P. O. Box 1574.
South African Broadcasting Corporation, P. O. Box 8607.
Johannesburg Musical Society, P. O. Box 5747.

AUSTRALIA

Orchestras

Adelaide. South Australian Symphony. Conductor: Henry Krips.
Brisbane. Queensland Symphony. Conductor: Rudolph Pekarek.
Hobart. Tasmanian Symphony. Conductor: Kenneth Murison Bourn.
Melbourne. Victorian Symphony.
Perth. Perth Symphony. Conductor: John Farnsworth-Hall.
Sydney. Sydney Symphony. Conductor: Nicolai Malko.

Managers

David N. Martin and R. J. Kerridge. Tivoli Theatre, 331 Castlereagh St., Sydney.
J. C. Williamson Theatres Ltd. J. and N. Tait. 51 Castlereagh St., Sydney.
Musica Viva Society. 26 Paling's Bldg., Ash St., Sydney.

NEW ZEALAND

Orchestras

National Orchestra of the New Zealand Broadcasting Service. Conductor: John Hopkins. Manager: The Concert Manager, NZBS, P. O. Box 98, Wellington.

ASIA

Managers

Hongkong. Hongkong Musical Society. Mrs. A. Dekker. P. O. Box 1251.
International Films, Ltd. Harry O. Odell. 107 Holland House.
India. Bombay Madrigal Singers' Organization. K. F. Sanjana. Oak Chambers. 9 Oak Lane, Bombay 1. For India, Pakistan, and Ceylon.
Lebanon. Affairs Theatrales et Concerts. D. Carpassity. 121 rue Hovek, Beirut.
Malaya. Singapore Music Society. G. G. van Hien. 54 Caldecott Hill Estate, Singapore 11.
Donald Moore, Macdonald House, Orchard Road, Singapore 9.
Philippines. Alfredo Lozano. 314 Yutino Bldg., Calle Desmanie, Manila.
Taiwan. Far Eastern Artists Management. General manager: L. K. Kiang. 36 Hwai-Ning St., Taipei.
Japan. NHK Symphony. Conductor; Wilhelm Schüchter. Nippon Hoso Kyokai (Japan Broadcasting Corporation), Radio Service Center, Uchisaiwai-cho 2, Chiyoda-ku, Tokyo.
Tokyo Symphony. Conductor: Masashi Ueda. Daiichi-Sogo-Kan 413, Kyobashi 3-1, Chuo-ku, Tokyo.
Nippon Philharmonic. Conductor: Akeo Watanabe. Bunka-Hoso, Wakaba-cho 1-5, Shinjuku-ku, Tokyo.
Tokyo Philharmonic. Conductor: Alberto Leone. Minami-Sakuma-cho 2-5, Minato-ku, Tokyo.
Kansai Symphony. Conductor: Takashi Asahina. Kitahama 4-55 Higashi-ku, Osaka.
ABC Symphony. Conductor: Hidemaro Konoye. Asahi-Hoso, Nakanoshima 3-3 Kita-ku, Osaka.

Opera Companies

The following are opera producing organizations which have contracts with the American Guild of Musical Artists:

After Dinner Opera Company. Richard Flusser, 550 5th Ave., New York, N. Y.
Amato Opera Theatre. Anthony Amato, 159 Bleeker St., New York, N. Y.
American Opera Theatre, Inc. Allen Sven Oxenburg, 171 W. 57th St., New York, N. Y.
Associated Guild for Opera and the Related Arts, 1704 Walnut St., Philadelphia, Pa.
Baltimore Civic Opera Company. Massimo Freccia, 510 Tower Building, Baltimore, Md.
Boston Arts Festival. 31 Newbury St., Boston Mass.
Brooklyn Opera Company. Guido Salmaggi, Box 112, New Hyde Park, Long Island, N. Y.
Brooklyn College. Marion Lathrop, Boylan Hall, Brooklyn, N. Y.
Cafarelli Opera Company. 2836 Corydon Road, Cleveland Heights, Ohio.
Central City Opera Association. Elemer Nagy, 1509 Cleveland Place, Denver, Colo.
Chattanooga Opera Association. Werner Wolff, 805 Barton Ave., Chattanooga, Tenn.
Chautauqua Institution. John Daggett Howell, Chautauqua, N. Y.
Cincinnati Summer Opera Assocation. Robert L. Sidell, 5th and Vine Streets, Cincinnati, Ohio.
City Center of Music and Drama. Julius Rudel, 130 W. 56th St., New York, N. Y.
Connecticut Opera Association, Frank Pandolfi, 166 Capitol Ave., Hartford, Conn.
Cosmopolitan Opera Company. Dario Shindell, 165 Post St., San Francisco, Calif.
Cramer Opera Festival. Clarence Cramer, 306 So. Wabash Ave., Chicago 4, Ill.
Dallas Lyric Theatre. H. Y. Walker, Scott Hall, Dallas, Texas.
Doolittle-Greek Theatre Association. James Doolittle, 2700 N. Vermont Ave., Los Angeles, Calif.
Empire State Music Festival. 501 5th Ave., New York, N. Y.
Experimental Opera Theatre of America. Renato Cellini, 420 St. Charles St., New Orleans, La.
Florentine Opera Company. John Anello, 2004 E. Edgewood Ave., Milwaukee, Wis.
Fort Worth Opera Association. Rudolf Kruger, 1309 Montgomery, Ft. Worth, Texas.
Goldovsky Grand Opera Theatre, Boris Goldovsky, 120 Amory St., Boston, Mass.
Guild Opera Company. John R. Moss, 427 W. 5th St., Los Angeles, Calif.
Hollywood Bowl Association. Wayne Griffin, 2301 N. Highland, Los Angeles, Calif.
Houston Grand Opera Association. Louise G. Lobit, 3003 Louisiana, Houston, Texas.
Jackson Opera Guild. Mrs. Will Knight, 2030 Southwood Rd., Jackson, Miss.
Kansas City Lyric Theatre. Michael Berbigilia, 1217 Walnut, Kansas City, Mo.

Los Angeles Civic Grand Opera Association. Edwin Lester, 427 W. 5th St., Los Angeles, Calif.
Los Angeles Conservatory of Music and Arts. Glynn Ross, 845 South Figueroa St., Los Angeles, Calif.
Lyric Theatre of Chicago. Carol Fox, 20 Wacker Dr., Chicago, Ill.
Maple Theatre Company. 5206 Maple Ave., Dallas, Texas.
Metropolitan Opera Company. Rudolf Bing, 147 W. 39th St., New York, N. Y.
Mobile Opera Guild. Rose Palmai-Tenser, Box 2218, Springhill Station, Mobile, Ala.
New England Opera Theatre, Inc. Boris Goldovsky, 120 Amory St., Boston, Mass.
New Jersey State Opera Company, Inc. Valentino Salmaggi, 3309 Baychester Ave., Bronx, N. Y.
New Orleans Opera House Association. Renato Cellini, 420 St. Charles St., New Orleans, La.
New York Opera Festival, Inc. (Charles Wagner Opera Company). 511 5th Ave., New York, N.Y.
Opera 59. James E. Lucas, 202 W. 107th St., New York, N. Y.
Opera in Brief. Anthony Amato, 159 Bleeker St., New York, N. Y.
Opera Group, Inc. 209 Massachusetts Ave., Boston, Mass.
Opera Guild of Greater Miami. Arturo di Filippi, 625 SW 29th St., Miami, Fla.
Opera Society of Washington. Mrs. James H. Douglas, 1745 K St., Washington, D. C.
Opera Theatre of Westchester. Kurt Saffir, 10 Crest Lane, Scarsdale, N. Y.
Pavone, Father Leonard. Our Lady of Fatima Church, Port Washington, N. Y.
Philadelphia Grand Opera Company. Giuseppe Bamboschek, 1422 Chestnut St., Philadelphia.
Philadelphia Lyric Opera Company. Aurelio Fabiani, 1704 Rittenhouse Sq., Philadelphia, Pa.
Pittsburgh Opera Inc. Richard Karp, 1522 Farmer's Bank Bldg., Pittsburgh, Pa.
Puerto Rico Opera Festival. Albert Gins, 36 W. 44th St., New York, N. Y.
Richmond Opera Company. Ralph Cerreta, 76 Bay St., Staten Island, N. Y.
San Francisco Opera Association. Kurt Herbert Adler, War Memorial Opera House, San Francisco, Calif.
Santa Fe Opera Association. John Crosby, Box 1654, Santa Fe, N. M., or 39 E. 67th St., New York 21, N. Y.
Shreveport Civic Opera Association. Robert J. Fitzpatrick, 1460 Texas Eastern Bldg, Shreveport, Pa.
St. Paul Civic Opera Association. Leo Kopp, 143 W. 4th St., St Paul, Minn.
Sun State Opera Federation. Norma Tina Russo, 2201 Central Ave., Tampa, Fla.
Symphony Society of San Antonio. Victor Alessandro, 916 Maverick Bldg., San Antonio, Texas.
Tulsa Opera Inc. Kenneth G. Schuller, 1610 S. Boulder, Tulsa, Okla.
Turnau Opera Players. Sally Turnau, 250 Riverside Dr. New York, N. Y.
University of Utah Theatre. L. M. Durham, Salt Lake City, Utah.

Summer Festivals in North America

American Dance Festival. New London, Conn. Dance series by faculty and guests of the Connecticut College School of the Dance. August 13-16.
Anchorage. Festival of Music. Concerts, lectures. Anchorage, Alaska. June.
Ann Arbor Festival. Ann Arbor, Mich. Auspices: University of Michigan, April 30 to May 3.
Aspen Festival. Aspen, Colo. June 21 to Aug. 30. Opera, concerts, chamber concerts, and recitals. Musical director: Izler Solomon. Executive director: Norman Singer. 161 W. 86th St., New York City, N. Y.
Berea Bach Festival. Berea, Ohio. Auspices: Baldwin-Wallace Conservatory, May.
Berkshire Festival. Tanglewood, Lenox, Mass. July and August. Week ends of concerts by the Boston Symphony and chamber orchestra. Conductor: Charles Munch.
Bethlehem Bach Festival. Bethlehem, Pa. May 13, 14, 20, 21. Director: Ifor Jones. 528 N. New St.
Brevard Music Festival. Director: James Christian Pfohl. Brevard, N. C. August 8-28.
Boston Arts Festival. Boston, Mass. Concert and opera. June 4-19.
Buffalo Civic Orchestra. Buffalo, N. Y. Open-air concerts in city parks. 511 City Hall.
Caramoor Music Festival. Katonah, N. Y. American Opera Society, and other groups, June. Address: Westchester Friends of Music, Inc., Caramoor, Katonah, N. Y.
Carmel Bach Festival. Carmel, Calif. Choral and instrumental music by Bach and other composers. July. Address: Denny-Watrous Management. Box 282.
Carter Barron Amphitheater Events. 1110 7th St. N.W., Washington, D. C. Ballet and opera.
Casals Festival. San Juan, Puerto Rico. June 2-23. Leading soloists, under Pablo Casals, in concerts.
Central City Festival. Central City, Colo. Opera and drama. June 25 to July 23. Manager: Robert Brown. Musical director: Emerson Buckley. 1440 Court Pl., Denver, Colo.
Chamber Music and Composers Conference. Bennington, Vt. President: Alan Carter. August.
Chautauqua Institution. Chautauqua, N. Y. Opera, concerts, and recitals. June and August. Conductor: Walter Hendl. Opera director: Alfredo Valenti.
Cincinnati May Festival. Auspices: May Festival Association.
Cincinnati Summer Opera. Cincinnati, Ohio. Zoological Gardens Pavilion. June and July. Musical director: Fausto Cleva. Managing director: Robert L. Sidell. Vine and Fifth Sts.
Cleveland Summer Pops Concerts. Cleveland Ohio. Conductor: Louis Lane, July and August.
Connecticut Pops. Music under the stars. Bridgeport, Conn. Connecticut Symphony. July and August. Conductor: Jonel Perlea. Address: 991 Broad St., Bridgeport, Conn.
Connecticut Valley Music Festival. Deep River, Conn. Recitals. July and August.
Coonamessett September Festival. Coonamessett, Mass. Opera, concerts, and recitals. September. Address: Coonamessett Music Society, Inc., Box 145, Woods Hole, Mass.
Crescent City Concert Association. New Orleans, La. Pops concerts in June and July. Manager: Walter Taney, 709 Whitney Bank Bldg.
Esplanade Concerts. Boston, Mass. Hatch Memorial Shell, Charles River Esplanade. Free concerts by the Boston Symphony, during July and August. Conductor: Arthur Fiedler, and guests.
George Bishop Lane Summer Series. University of Vermont. Burlington, Vt. Vocal, instrumental, and dance concerts, July and August.
Grant Park Summer Concerts. Chicago, Ill. Grant Park Bandshell. Concerts, beginning in June, by the Grant Park Symphony. Conductor: Nicolai Malko. Managing director: Walter L. Larsen. Auspices: Chicago Park District.
Greek Theatre. 2700 N. Vermont Ave., Los Angeles 27. Operetta season, July and August.
Hollywood Bowl Concerts. Hollywood, Calif. Concerts by the Hollywood Bowl Orchestra (Los Angeles Philharmonic), with guest conductors and soloists. Artistic director: Wynn Rocamora. Musical direction: John Barnett. Manager: William Severns, 2301 N. Highland Ave.
Jacob's Pillow Dance Festival. Jacob's Pillow, Lee, Mass. Dance programs by visiting artists during July and August.
Los Angeles Civic Light Opera Association. 427 W. Fifth St., Los Angeles. Light opera season April to October.
La Jolla Festival. La Jolla, Calif. Concerts, June-August.
Los Angeles Music Festival. University of Los Angeles, Los Angeles, Calif. Concerts and recitals. June. Musical Director: Franz Waxman. Management: Huttenbach Artist Bureau, 432 Philharmonic Auditorium, Los Angeles 13.
Marlboro Music Festival. Marlboro School of Music, Marlboro, Vt. Concerts and recitals. Weekly on Sundays, June through August.
Montreal Festival. Montreal, P. Q. Opera, concerts, theatre. Manager: Pierre Béique. 1476 Sherbrooke St., W.
Moravian Music Festival. Bethlehem, Pa. Concerts and recitals, June.
Music at the Vineyards. Santa Cruz Mountains, near Saratoga, Calif. Outdoor concerts, recitals. Musical director: Ferenc Molnar.
Music Mountain Series. Falls Village, Conn. Concerts by the Berkshire Quartet. July and August.
Naumburg Symphony Concerts on the Mall. Cen-

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tral Park, New York City, N. Y. May to September.

Music Under the Stars. Milwaukee, Wis. Emil Blatz Temple of Music. Concerts: July and August. Music director: John Anello. Manager: William Anderson. 901 N. Ninth St. Auspices: County Park Commission.

New Haven Pop Concerts. New Haven, Conn. July and August. Address: New Haven Junior Chamber of Commerce, 152 Temple St.

New Jersey Summer Music Festival. Milburn, N. J. Chairman: Mr. F. Stark Newberry. June and July.

Newport Music Festival. Concert and Opera. July 1-4. Musical director: Remus Tzincoca. Manager: Harriet Steel Pickernell. 190 Bellevue Ave.

Oglebay Institute. Wheeling, W. Va. Summer concerts and opera. July and August. Executive director: Edwin M. Steckel.

Ojai Festival. Ojai, Calif. Concerts. May 21, 22, 28, 29, 30. Artistic director: Lawrence Morton.

Pacific Coast Festival. Santa Barbara, Calif. Concerts. June and July. Festival director: John Barnett. Address: 3 West Carrillo St.

Peninsula Music Festival. Fish Creek, Wis. August. Orchestral concerts. Conductor: Thor Johnson. President: Mrs. Kittie N. Valentine, c/o Peninsula Arts Association.

Ravinia Festival. Ravinia Park, Ill. Seven weeks of concerts by the Chicago Symphony, and ballet. June, July, August. Chairman: Howell W. Murray.

Red Rocks Music Festival. Denver, Colo. Red Rocks Amphitheater. Denver Symphony. July and August. Conductor: Saul Caston. Manager: Helen Black. 310 Mercantile Bldg.

Redlands Festival. Redlands, Calif. Summer season. President: Mrs. George E. Mullen.

Rhode Island Pops Orchestra. Starlight Pops. Providence, R. I. Mt. Pleasant Stadium. Concerts. Rhode Island Philharmonic. July and August. Managers: Providence Jaycees.

Robin Hood Dell Concerts. Philadelphia, Pa. Fairmount Park. Robin Hood Dell Orchestra, with guest conductors. June to August. Manager: Morton Howard. 1420 Walnut St.

St. Louis Municipal Opera. St. Louis, Mo. Municipal Open Air Theatre, Forest Park. Performances of grand and comic opera and musical comedy, June to September. Musical director: Edwin McArthur. Manager: Paul Beisman. 1876 Arcade Bldg.

St. Paul Pop Concerts. St. Paul. Minn. Concerts. July to August. Conductor: Clifford Reckow. Manager: E. A. Furni. 143 W Fourth St.

San Diego Symphony. San Diego. Calif. Balboa Park Bowl. Conductor: Robert Shaw.

Santa Barbara Festival. Santa Barbara, Calif. Concerts. June. Festival direction: J. Samuel Rugg.

Santa Fe Opera. Santa Fe, N. M. Concerts and opera in repertory. Co-directors: Robert Ackart and John Crosby. June 22 to Aug. 30.

Southampton Music Festival. Southampton. N. Y. Opera, concerts, and recitals. August.

South Mountain Chamber Series. Pittsfield, Mass. Recitals and chamber music. July and August.

Stadium Concerts. New York City. N. Y. Lewisohn Stadium. Five concerts a week. June through August. Stadium Concerts Symphony, with guest conductors.

Starlight Festival of Chamber Music. New Haven, Conn. July and August.

Starlight Theatre. Kansas City, Mo. Swope Park Amphitheatre. Light opera. Manager: William M. Symon. 1010 Grand Ave.

Stony Brook Music Festival. Dogwood Hollow, Stony Brook, L. I., N. Y. Concerts. July.

Stratford Festival. Stratford, Ont. Concerts July 27 to Sept. 17.

Tamiment Chamber-Music Festival. Tamiment, Pa. Chamber concerts. Tamiment Institute. 7 East 15th St., New York 3, N. Y.

Toronto. Welsh Singing Festival. September.

Vancouver International Festival. Vancouver, B. C. Opera, drama, concerts, films. Artistic director: Nicholas Goldschmidt. Address: 581 Granville St., Vancouver, B. C. July 20 to Aug. 13.

Ventnor Summer Music Festival. Ventnor, N. J. Ventnor Pier. Recitals. August. Address: Mrs. Nathan Hoffman. 15 S. New Haven Ave., Ventnor, N. J.

Woodstock Festival. Woodstock. N. Y. July and August. Opera performances by Turnau Opera Players. Concerts.

Villa Montalvo Summer Festival. Saratoga, Calif. Recitals. opera. Manager: Mrs. Byron Stark. July and August.

Summer Festivals in Europe and Asia

Austria

Bregenz. Music Festival. Light-opera and ballet performances and concerts. July and August.
Graz. Summer Festival. Opera, dance events, and concerts. 3rd and 4th week in June.
Salzburg. Music Festival. Opera, concerts and ballet. July and August.
Vienna. Vienna Festival Weeks. Concerts and opera. May 28 to June 26.

Czechoslovakia

Prague. International Music Festival "Prague Spring". May 12 to June 3.

Denmark

Copenhagen. Music festival. May 17-31.

Finland

Helsinki. Sibelius Festival. June 7 to 18.

France

Aix-en-Provence. International Festival of Music. Opera performances and concerts. July 9 to 31.
Arles. Music and dance festival. July.
Besancon. Music Festival. Sept. 1 to 11.
Biarritz. Festival of Folk Dancing. Aug. 7-14.
Bordeaux. Music Festival. May 20 to June 5.
Menton. Music Festival. Chamber-music concerts. August.
Nimes. Artistic and dramatic festival. Concert and dance performances. July.
Prades. Chamber-music programs, directed by Pablo Casals. July 18-Aug. 3.
Strasbourg. Music Festival. June 9 to 23.

Germany

Ansbach. Bach Festival Week. July 26 to 31.
Bayreuth. Wagnerian Festival. July 23 to Aug. 25.
Berlin. Berlin Festival Weeks. Sept. 18 to Oct. 4.
Bonn. Beethoven Festival. Sept. 18 to 28.
Darmstadt. Contemporary Music Festival. July.
Donaueschingen. Modern Music Festival. Oct. 17 and 18.
Duesseldorf. Lower Rhenish Music Festival. June 9-10.
Goettingen. Handel Festival. June 27 to July 5.
Koblenz. Season of outdoor operettas. July to September.
Munich. Opera festival performances by the Bavarian State Opera. Aug. 7 to Sept. 9.
Passau. 9th European Weeks Festival. Summer.
Schwetzingen. May and June.
Wiesbaden. International Opera Festival. May 1-19.
Würzberg. Mozart Festival. June 15-30.

Great Britain

Aldeburgh. Festival of Music and the Arts. June 11-26.
Bletchley. Claydon House. Five Sunday evenings of chamber music, May 15-July 10.
Cardiff, Wales. Aug. 1-6.
Cheltenham. July 4-15.
Edinburgh. Edinburgh Festival of opera, ballet and concerts. Aug. 21 to Sept. 10.
Glyndebourne. Opera Festival. May 24 to Aug. 17.
Stafford. Opera at Ingestre, June.
Wales. International Music Eisteddfod at Llangollen. July.

Greece

Athens. Athens Festival. Opera and concerts. Aug. 1 to Sept. 25.

Ireland

Dublin. 2nd International Festival. June 12-19.
Wexford. Operas and concerts. Oct. 23-30.

Italy

Florence. Maggio Musicale. Opera and concerts. May 8 to June 30.
Perugia. Music Festival. Sept. 18 to Oct. 2.
Rome. Opera performances at Baths of Caracalla. July and August.
Rome. Santa Cecilia Concerts. End of June to early August.
Spoleto. Festival of Two Worlds. Music, drama, ballet, fine arts, headed by Gian-Carlo Menotti. June 11 to July 12.
Venice. International Festival of Contemporary Music. Sept. 12-26.
Verona. Opera performances at the Verona arena. July and August.

Lebanon

Baalbek. International Festival. Concerts, theatre, folklore. July and August.

The Netherlands

Holland Festival. Opera, ballet, and concerts. June 15 to July 15.

Norway

Bergen. Music Festival. May 27 to June 12.

Spain

Granada. Festival of Dance and Music. June 24 to July 4.
Santander. Concerts and ballet. July 25 to Aug. 31.
Seville. International Festival of Music and Dance. Sept. 21 to Oct. 7.

Sweden

Stockholm. Music and drama festival. May 28 to June 14.

Switzerland

Braunwald. July 10-25.
Engadine. Musical Summer. Chamber- and church-music concerts. July 15 to Aug. 15.
Lausanne. International Festival, March-April; Italian Opera Festival, October.
Lucerne. International Festival of Music. Aug. 13 to Sept. 7.
Montreux. International Music Festival. Concerts. September.
Zürich. June.

Turkey

Bergama. Festival of ancient and modern dance. May 23-30.

Yugoslavia

Dubrovnik. July 10 to Aug. 24.

Contests for Performers

Alfredo Casella Piano Competition. Open to pianists of any nationality between ages of 15 and 32. First prize, 500,000 lire. Winners of first prizes at other competitions are excluded. Address: Accademia Musicale Napoletano, Segreteria Concorso Internazionale "Alfredo Casella", Largo Giulio Rodino n. 29, Naples, Italy.

Blanche Thebom Scholarship. Open to singers between the ages of 25 and 30 who plan a professional career. Awards: $1,000. Deadline: Oct. 30, 1960. Address: Blanche Thebom Scholarship Foundation, 730 Fifth Ave., New York 22, N. Y.

Busoni Prize. Auspices: Busoni Music Festival. September. Open to pianists of any nationality. Award: 500,000 lire and concert engagements in Italy. Address: State Conservatory C. Monteverdi, Bolzano, Italy.

Cello Contest. Auspices: Violoncello Society. The winner will be sent to the Pablo Casals masterclass in Zermatt, Switzerland; tuition and travel expenses paid. Auditions on June 1 in New York City. For more information write Violoncello Society, George Koutzen, secretary, 201 West 54th St., New York 19, N. Y.

Chopin Scholarship. Auspices: Kosciuszko Foundation. Piano award—open to American pianists between the ages of 15 and 21. Award: $1,000. Deadline: Usually March 1. Address the foundation at 15 E. 65th St. New York 21, N. Y.

Concert Artists Guild Auditions. Open to instrumentalists and singers under 30 years of age. Award: Carl Fischer Hall appearance and eligibility to compete for Town Hall recital. For

further information write: Concert Artists Guild, 119 West 57th St., New York 19, N. Y.

Competition of Music and Dance. To be held in Vercelli, Italy, from Sept. 26 to Oct. 31. Open to vocalists, string quartets, pianists, dancers, and composers of all nationalities. For voice the age limit is 35. For the dance and piano section, the age limit is 30. There are no age limits for competitors in the composition and string quartet sections. Deadline for application: Sept. 8, 1960. For further information write to the Società Del Quartetto, Post Box 127, Vercelli, Italy.

Experimental Opera Theatre of America. Auspices: New Orleans Opera House Association. Open to singers under 28 (soprano), 30 (mezzo-soprano), and 32 (tenor, baritone, or bass). Regional auditions. Award: Appearances in leading roles in professional performances in New Orleans. Deadline: Usually January. Address: Experimental Opera Theatre of America, 420 St. Charles Ave., New Orleans 12, La.

Friday Morning Music Club Award. Auspices: Friday Morning Music Club Foundation, of Washington, D. C. Deadline varies. Open to American string players under 23. Award: $1,000 scholarship. Address: Mrs. Kathryn Hill Rawls, 1805 37th St., N.W., Washington 7, D.C.

Fulbright Awards. Auspices: United States government. Opportunities for young American musicians to study abroad. Deadline: November 1. Address: Institute of International Education, 1 East 67th St., New York, N. Y.

Gian Battista Viotti Competition of Music. Auspices: Municipality of Vercelli, Italy, Various awards and prizes offered in the categories of piano, voice, dance, two pianos, and composition. Deadline: Usually August or September. Address: Societa del Quartetto, P. O. Box 56, Vercelli, Italy.

's-Hertogenbosch Vocal Competition. To be held in 's-Hertogenbosch, Holland, from Sept. 2 to 7. Open to singers who are born after Dec. 31, 1926. Deadline. Aug. 1. For further information write to the Secretariat of the competition, 's-Hertogenbosch, Holland.

International Competition for Musical Performers. Auspices: Conservatory of Music, Geneva. in collaboration with Radio Geneva and the Swiss Romande Orchestra. Open to singers, pianists, violinists, and other instrumentalists of any nationality between the ages of 15 and 30. Awards: two or more prizes in each category, from 500 to 1,200 Swiss francs. Deadline: usually July. Address the Conservatory at Geneva.

International Competition for Violin "Nicolo Paganini". Open to violinists of any nationality who have not exceeded the age of 35. To be held in Genoa, Italy, Oct. 1-10, 1960. First prize: $3,200. Deadline for application: Aug. 31, 1960. For further information write to the Secretary's Office of the International Prize of Violin "Nicolo Paganini", Via Pisa 56, Genoa, Italy.

International Conductors Contest. To be held in Besançon, France. Sept. 1-11, 1960. Age limit: 30 before Oct. 1, 1960. Deadline for application: July 1, 1960. For further information write to Chambre de commerce, Festival du Musique, 54, Grand-Rue, Besançon (Doubs-France).

International George Enescu Music Competition. Open to violinists and pianists, not over 33 years of age. Competition will take place in 1961 in Bucharest, Rumania. For further information write to Dr. Iosif Dolezal, Legation of The Rumanian People's Republic; Washington, D. C.

International Piano Contest. Open to pianists of all nationalities between the ages of 16 and 35. First prize: 30,000 Portuguese Dollars, a concert tour, and recitals. Deadline: Usually Sept. Address: Secretario do Concurso International de Piano Vianna da Motta, Avenida da Liberdade, 182, Lisbon, Portugal.

International Song Contest. For singers and organ improvisation. To be held in Vienna, Austria, May 23-31, 1960. Age limits: (for singers) 17 to 30, (for organists) up to 35. Deadline: April 30, 1960. First prize: 8,000 schillings. For further information write to: Lothringerstrasse 18, Wien 3 (Music Academy), Austria.

International Song Contest "Ferenc Erkel". To be held in Budapest, Hungary, from Sept. 22 to Oct. 6, 1960. Open to all persons between the ages of 20 and 32. Deadline for application: June 30, 1960. For further information write to: Secretariat du Concours Erkel, Liszt Ferenc ter. 8, Budapest VI, Hungary.

International String Quartet Contest. To be held in September 1960 in Liége, Belgium. Deadline for application: July 1, 1960. For further information write to: Secretariat du Concours Int. de Quatour, 11, place E. Dupont, Liége, Belgique.

International Voice Competition Toulouse. To take place from Oct. 6-11, 1960. Open to singers of all nationalities between the ages of 18 and 30. First prize for both men and women's section: 500,000 francs. Applications should be submitted by Sept. 19, 1960. For further information write to "Concours International de Chant", Donjon du Capitole, Toulouse, France.

Leventritt Award. Auspices: Edgar M. Leventritt Foundation. Open to pianists between 17 and 28. Award: appearances with the New York Philharmonic-Symphony and other major orchestras. Deadline: Usually June 1. Address the foundation at 645 Madison Ave., New York 21.

Marian Anderson Scholarship. Open to all singers between the ages of 16 and 32. Award: $1,000, and lesser prizes. Deadline: Usually May. Address: Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.

Marguerite Long - Jacques Thibaud Competition. Open to pianists and violinists of all countries between the ages of 15 and 32. Awards: first prizes of 500,000 francs each, concert and recording engagements, other prizes. Held usually in June. Address the secretary of the competition at 46 rue Moliter, Paris 16e.

Merriweather Post Award. Auspices: The National Symphony. Open to all pianists, violinists, and cellists attending a public, private, or parochial high school in the United States. Award: guest appearance with the National Symphony and $2,000. Finalists' awards: guest appearance with the orchestra and $100. Deadline: March 1, 1960. Address: Raymond Kohn, National Symphony, Hotel Roosevelt, 16th & V St., N.W., Washington 9, D. C.

Metropolitan Opera Auditions of the Air. Open to young singers with promising vocal equipment for an operatic career. Awards are in the form of scholarships for further study. For applications for preliminary auditions write William Marshall, Nat. Council of the Metropolitan Opera Company, Broadway & 39th St., N.Y.C.

Michaels Memorial Music Award. Auspices: Ravinia Festival Association. Open to singers, pianists, and string players between 18 and 29 years of age. Auditions in Chicago in April, 1960 with preliminary for Eastern candidates in New York City. Awards: $1,000, and solo appearances with major orchestras. Deadline: usually in February. Address: Michaels Memorial Music Award, 108 N. State St., Chicago 2, Ill.

Munich Music Competition. For voice, piano, organ, and string quartet. To be held between Sept. 6 and 20, 1960. Deadline for application: July 1. Prizes: Up to 6,000 German marks. For further information write to: Internationaler Musikwettbewerb, Munich 2 (Bayrischer Rundfunk).

Musicians Club of New York Contest. For contraltos and tenors. Award: $500 in each category. For further information write to Adelaide Eakin, 350 West 57th St., New York City.

National Association of Teachers of Singing, Singer of the Year. Singing auditions. Award: $1,000; the winners will receive auditions by various professional musical organizations. For further information write NATS Singer of the Year Contest, B. Fred Wise, 410 S. Michigan, Chicago, Ill.

National Federation of Music Clubs Young Artists Auditions. Classifications: voice, piano, violin, chamber music. Piano or violin entrants must be between 20 and 30 years of age; voice, between 23 and 35; members of chamber-music groups, between 20 and 35. Awards: $1,000 in each classification or the same sum to be applied to New York debut or equivalent. For further information write the federation at 410 S. Michigan Ave., Chicago 5, Ill.

Naumburg Competition. Auspices: Walter W. Naumburg Musical Foundation. Open to singers, pianists, violinists, violists, and cellists between the ages of 16 and 30. Auditions in March and April. Award: a Town Hall debut sponsored by the foundation. Deadline: Feb. 1, 1960. Address the foundation at 130 W. 56th St., New York 19, N. Y.

New York Madrigal Society Award. For singers and instrumentalists. Award: Town Hall debut and recital. Competitive auditions to be held in September. Address: The New York Madrigal Society, 853 Carnegie Hall, New York City.

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Strings Scholarship Award. Auspices: The Friday Morning Music Club, Inc. First Prize: $1,000. Age: Between 16 and 23. Open to string players with United States Citizenship. Deadline: June 1, 1960. Address: Kathryn Hill Rawls, 1805 37th St., N.W., Washington, D. C.

Queen Elizabeth of Belgium International Music Competition. Award: 12 prizes ranging from $3,000 to $200. Next competition for violinists: May, 1960. For pianists: May, 1961. Open to musicians of every nationality between the ages of 17 and 30. Address: Direction générale du Concours musical international Reine Elizabeth de Belgique, Palais des Beaux-Arts, 11, rue Baron Horta, Bruxelles.

Regional Auditions of the National Council of the Metropolitan Opera. Open to singers under the age of 32. Award: all-expense trip to New York for stage audition at the Metropolitan Opera. Cash awards of $100-$300; F. K. Weyerhaeuser Award of $2,000 and the Euclid McBride Award of $1,000 to most outstanding regional winner. Deadline: varies according to region. For further information write the council at 147 West 39th St., New York 18, N. Y.

San Francisco Opera Debut Auditions. Open to residents West of the Rockies of the United States and Canada between the ages of 18 and 35. Award: Possible appearance in San Francisco Opera Association productions; musical and dramatic coaching. Address the association at San Francisco Opera, War Memorial Opera House, San Francisco 2, Calif.

Whitney Opportunity Fellowships. Auspices: John Hay Whitney Foundation. Open to citizens of the United States and territories who have not had full opportunity to develop their talents because of arbitrary barriers due to race or cultural background. Awards ranging from $1,000 to $3,000. Deadline. Usually in November. Address the foundation at 630 Fifth Ave., New York 20, N. Y.

Woolley Fellowship. Auspices: Fondation des Etats-unis, Paris. Open to graduate students in music or art desiring a year of study in Paris, and under the age of 35. Deadline: Usually February. For further information write to Fondation des Etats-unis, 15, Boulevard Jourdan, Paris, 14, France.

YM & YWHA Young Artists Contest. Open to young pianists, violinists, cellists, and singers who have not as yet made a major debut in New York City. Award: $100, and a debut recital at the Y's Kaufmann Auditorium. Auditions during March, 1960. Address: A. W. Binder, music director. YWHA, Lexington Ave., at 92nd St., New York 28, N. Y.

Contests for Composers

Choral Music Contest. Under the auspices of the Central Presbyterian Church in Rochester, N. Y. For a choral work of not more than six minutes in length, suitable in style and content for performance in a service or worship. Deadline for submission: March 15, 1960. Award. $100. For further information write to Central Presbyterian Church, 50 Plymouth Avenue North, Rochester, N. Y.

Composition Award. Sponsored by the Jewish Community Center of Kansas City for a string quartet. Open to all residents of the United States. Prize: $1,000. Deadline: Aug. 20, 1960. For further information write to the Rheta A. Sosland Award Competition, Jewish Community Center, 1600 Linwood Blvd., Kansas City 9, Mo.

Friends of Harvey Gaul Composition Contest. Type of composition varies each year. Cash awards. Open only to citizens of the United States. Deadline: November 1. Address: The Friends of Harvey Gaul Contest, 315 Shady Ave., Pittsburgh 6, Pa.

Gershwin Memorial Contest. Auspices: B'nai B'rith Cinema Victory Lodge. For an orchestra work of not more than 12 minutes duration. Open to American composers under 30 years of age. Award: $1,000, and performance by the New York Philharmonic-Symphony Deadline: Oct. 31. Address: George Gershwin Memorial Foundation, 55 W. 42nd Street, New York 36, N. Y.

Harp Composition Contest. Auspices: Northern California Harpists' Association. Two prizes: $300 for a harp solo or for a work for harp in a solo capacity in combination with one or more instruments. $50 for an easy-to-moderate-difficulty harp solo. Open to composers of any nationality. Deadline: January 1, 1960. Address: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

Kate Neal Kinley Memorial Fellowship. Open to graduates of College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions of equal standing. Fellowship yields $1,500 to be used for advance study in music in Europe or in America. Deadline for applications: May 18, 1960. For further information write to Dean Allen Weller, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

Musical Prize Contest "Queen Marie-Jose". For a work consisting of two violins, viola, cello and voice. Open to composers of all nationalities who have not terminated their 50th year on Jan. 1, 1960. First prize: 7,000 Swiss francs and a performance in Geneva at the "Merlinge Concerts" and Radio-Geneva. Deadline: July 1, 1960. For further information write to Secretariat of the Musical Prize Contest, "Queen Marie-Jose" Merlinge(Gy) Geneva, Switzerland.

Ohio University Opera Contest. Auspices: Ohio University School of Music. For a chamber opera of 45 to 60 minutes duration. Open to any composer who is a citizen of the United States. Deadline: Usually July 1. For further information write to: Clifford Reims, director of the workshop, School of Music, Ohio University, Athens, Ohio. Contest temporarily suspended for year 1960.

Opera Composition Award. Held under the auspices of the Teatro alla Scala to commemorate the 100th anniversary of the birth of Puccini. Open to composers of all countries. First prize: five million lire. Deadline for entry: Dec. 31, 1960. For further information write the Award Secretraiat, c/o Ente Autonomo, Teatro alla Scala, Via Filodrammatici 2, Milan, Italy.

"Oscar Espla" Prize in Composition. For a symphonic work of at least 20 minutes. Open to composers of any nationality and age. Prize: 100,000 pesetas. Deadline for submission: March 15, 1960. For further information write to the Municipal Council of Alicante, Spain.

Rome Prize Fellowships. Auspices: American Academy in Rome. Open to composers who are United States citizens. One year fellowship with possibility of renewal. Applications due by Dec. 31. For further information write the Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17, N. Y.

Sigma Alpha Iota American Music Awards. Open to American-born composers between the ages of 22 and 35. Awards: $300 in choral composition for mixed voices, and a piano composition, publication, and performance. Address: Rose Marie Grentzer, 3201 Rowland Place, N.W., Washington 8, D. C.

Student Composers Award. Under the auspices of Broadcast Music, Inc. For compositions of any length and instrumentation. Open to American and Canadian citizens who were under 30 years of age on Dec. 31, 1959. Entrants must be enrolled in accredited secondary schools, colleges, or conservatories, or engaged in private study with recognized and established teachers. Prizes totaling $9,250. Deadline: March 1, 1959. For further information write to Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

Group Attractions on Tour

Allegro American Ballet. Company of ten, with Doreen Tempest and Robert Lunnon. Tour in fall and spring. Management: Musical Artists.

Alvin Ailey Dance Company. Company of five to 15. Tour on East Coast and South. Management: Musical Artists.

American Chamber Orchestra. Conductor: Robert Scholz. Instrumental ensemble of 16 players. Tour of Northeastern states during season. Management: The Friedberg Management.

Andre Eglevsky Festival Ballet. Company of ten, with four instrumentalists. Tour on East Coast May, June and fall. Management: Musical Artists.

Andre Eglevsky Petit Ballet. Company of five dancers with pianist. Tour to Midwest, October, November; to West and Southwest in January. Management: Musical Artists.

Bach Aria Group. Director: William H. Scheide. Group of nine. Tour of East, midwest and South, February and March. Management: Herbert Barrett.

Ballet Espanol Ximenez-Vargas. Company of 16. Tour October through December. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Ballet Russe de Monte Carlo. Director: Sergei J. Denham. Company of 70. Coast-to-coast tour October through April. Management: Kenneth Allen.

Baltimore Symphony. Conductor: Peter Herman Adler. Soloists: Frances Yeend and Charles O'Neill. Tour in East, November through December, and March. Management: Columbia Artists. Personal direction: Kurt Weinhold.

Belafonte Folk Singers. Conductor: Robert De Cormier. Company of 19. Management: Columbia Artists. Personal direction: Andre Mertens.

Boston Opera Group. Director: Sarah Caldwell. Group of about 45 presenting "La Boheme". Tour of East, Midwest, South, Southeast, six weeks from end of January to mid-March. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

Branko Krsmanovich Chorus of Yugoslavia. Conductor: Bogdan Babich. Chorus of 80. Tour east of Mississippi, Sept. 26 to Nov. 20. Management: Columbia Artists. Personal direction: Kurt Weinhold.

Caledonia Singers and Dancers of Scotland. Company of 19. Management: Albert Morini. Tour direction: National Concert and Artists.

Camera Concerti. Director: Joseph Eger. Group of 14. Tour in April and May. Management: Eastman Boomer.

Canadian Opera Company. Director and producer: Herman Geiger-Torel. Musical director: Mario Bernardi. Company of 20. Tour of Western Canada, Nov. 14 to Dec. 17. Management: Canadian Opera Company and Overture Concert Associations.

Cassenti Players. Conductor: George Zukerman. Wind and string ensemble of ten. Tour of West Coast and interior British Columbia in November. Management: Overture Concerts.

Chinese National Dance Theatre. Group of 55. Tour of North America in fall. Management: Savoy Enterprises.

Circle Dancers. Director: Drid Williams. Company of six. Tour of Middle West during July, and Eastern Seaboard in fall and winter. Management: Willard Matthews.

Circus of the Orient. Group of 100. Tour of North America in fall. Management: Savoy Enterprises.

Cleveland Orchestra. Conductor: George Szell. Tour in Southeast, March 14-25. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Cleveland Play House. Director: K. Elmo Lowe. Group of 18. Tour of Northeastern United States and Eastern Canada, January through March. Management: Kenneth Allen.

Columbus Boychoir. Conductor and music director: Donald Bryant. Group of 29 in fall and 25 in spring. Tour of Central West and Eastern North America, October to March. Management: Kenneth Allen.

Concert Artists of Pittsburgh New Friends of Music. Group of five: counter-tenor, clarinet, piano, cello and piano. Tour of Eastern Seaboard and Middle West during winter and spring. Management: Willard Matthews.

Concertgebouw Orchestra of Amsterdam. Conductors: Eugen Jochum and Barnard Haitink. Full orchestra. Coast-to-coast tour in April and May. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

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Group Attractions on Tour

(Continued from page 322)

Dagenham Girl Pipers. Group of 100 singers, dancers, drummers and pipers. Tour of North America in spring. Management: Savoy Enterprises.

Dance Arts Group. Leading dancer and choreographer: Lea Dillon. Four dancers with narrator. Tour in East and Canada during season. Management: Michael Podoli.

Emily Frankel's Dance Drama Company. Company of eight. Tour on East Coast in fall and to West Coast in February. Management: Musical Artists.

Erick Hawkins and Barbara Tucker in new dance, "Here and Now With Watchers" and other programs. Lucia Dlugoszewski, composer-pianist. National tour and single dates spring, summer 1960 and season 1960-61. Pers. Rep.: Mary L. Norton, 24 Horatio St., N.Y.C.

Evening with Geoffrey Holder. Company of five dancers and musicians. Tour to Chicago in fall and winter. Management: Musical Artists.

Flower Hujer Dance Theatre. Director: Flower Hujer. Group of six. Tour of Mid-West in Spring and winter. Management: Willard Matthews.

Fred Berk's Around the World in Dance. Company of eight in adult and children's programs. Tour on East Coast in fall and spring. Management: Musical Artists.

Fred Patrick Opera Company. Conductor: Fred Patrick. Group of eight. Tour of New Jersey, New York, Pennsylvania, Virginia in spring and fall. Management: Robert L. Gardiner.

George Tapps in "Born to Dance". Director: George Tapps. Group of 12. Coast-to-coast tour, October through December. Management: William Morris.

Gilbert and Sullivan Concert Hall. Director: Donald W. Johnston. Ensemble of four singers and pianist. Coast-to-coast tour October through January. Management: Eastman Boomer.

Goldovsky Grand Opera Theatre in "Don Giovanni". Director: Boris Goldovsky. Company of 50. Tour of East, Midwest and South, October and November. Management: Herbert Barrett.

Gotham Quintet, ensemble of voice, violin, oboe, cello and harpsichord. Director: Josef Marx. Tour throughout country. Management: Constance Wardle.

Haaker Concerto Orchestra. Conductor: William Haaker. Ensemble of 13. Tour during season. Management: Michael Podoli.

Haitian-Caribbean Ballet. Company of 30. Tour of North America in fall. Management: Savoy Enterprises.

Hart House Orchestra. Conductor: Boyd Neel. Ensemble of 14. Tour of Western Canada, Sept. 20 to Oct. 20. Management: Royal Conservatory of Music, Concert Bureau.

Herb Shriner in "Pops Americana!" Conductor: Gustave Haenschen. Company of 50. Coast-to-coast tour, October through December. Management: William Morris.

Icelandic Singers. Conductor: Sigurdur Thordarson. Baritone soloist: Gudmundur Jonsson. North American tour, October and November. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Israel Philharmonic. Conductor: Carlo Maria Giulini. Orchestra of 100. Coast-to-coast tour in fall. Management: Hurok Attractions.

Jean Leon Destine and Haitian Dance Company. Five dancers and two drummers. Company increased to 20 for big festivals. Tour of East Coast to Midwest, October and November, coast-to-coast in spring. Management: Musical Artists.

Jose Greco Ballet. Director: Jose Greco. Company of 25. Coast-to-coast tour, January through April. Management: John Nonnenbacher. Tour direction: William Morris.

Jose Limon Dance Company. Company of 11 or more. Coast-to-coast tour, February, March. Management: Musical Artists.

Jose Marques Ballet Flamenco. Company of two dancers, two instrumentalists, or company of eight. Tour in Midwest in spring; in East fall and spring. Management: Musical Artists.

Karlsrud Chorale. Conductor: Edmond Karlsrud. Group of 16. Coast-to-coast tour January through March. Management: William Morris.

Kovach, Rabovsky and Company. Company of five dancers. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Little Gaelic Singers. Group of 25. Coast-to-coast tour. Management: Albert Morini. Tour direction: National Concert and Artists.

Les Ballets Africains. Company of 25 to 32. Second American tour. Management: National Concert and Artists.

Les Grands Ballets Canadiens of Montreal. Artistic director: Ludmilla Chiriaeff. Company of 20. Management: Columbia Artists. Personal direction: Andre Mertens.

Little Orchestra Society of New York. Conductor: Thomas Scherman. Ensemble of 85. Coast-to-coast tour, October through December. Management: William Morris.

Lukas Foss and His Improvisation Chamber Ensemble. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

Mantovani and His New Music. Eight week tour of East, Southeast and Midwest. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

"Mazowsze" Polish Song and Dance Company. Group of 100. Coast-to-coast tour in spring. Management: Hurok Attractions.

Minneapolis Symphony. David Abel, violin soloist. Tour of West Coast, October. Management: Columbia Artists. Personal direction: Andre Mertens.

Musical Miniatures Ensemble (from the Boston Lyric Theatre). Director: Paolo D'Alessandro. Five singers with pianist. Tour of East, South and Midwest in June, July, October, November. Management: Demeter Zachareff.

National Ballet of Canada. Director: Celia Franca. Company of 75. Tour of West Coast and Western Canada in fall; east of Rocky Mountains, January through May. Management: William Morris.

National Opera Company (formerly The Grass Roots Opera Company). Music director: Dobbs Franks; stage director: Dr. John Newfield. Group of 11. Tour of northeastern United States and eastern Canada, April 7 to May 15. Management: Kenneth Allen.

New York Brass Quintet. Director: Robert Nagel. Group of five. Tour in East and Canada, November, March and April. Management: Erminie Kahn.

New York Pro Musica. Musical director: Noah Greenberg. Group of 11. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Obernkirchen Children's Choir. Choir of 36. Conductor: Edith Moeller. Tour January to March. Management: Columbia Artists. Personal direction: Kurt Weinhold.

Original Don Cossack Chorus and Dancers. Conductor: Serge Jaroff. Company of 25. Central West and East of North America, Feb. 27 to March 26. Management: Kenneth Allen.

Piccolo Teatro di Milano. Directors: Paolo Grassi and Giorgio Strehler. Company of 30. Tour of North America during winter and spring. Management: Savoy Enterprises.

Pilar Gomez and Company. Company of nine dancers. Management: Columbia Artists. Personal direction: Andre Mertens.

Polish State Jewish Theatre. Director: Mme. Ida Kaminsky. Group of 30. Tour of North America in fall. Management: Savoy Enterprises.

Regimental Band of the Coldstream Guards and the Pipers and Drums of the Queen's own Cameron Highlanders. Group of 100. Coast-to-coast tour in fall. Management: Hurok Attractions.

Riverside Chamber Singers. Madrigal group of six. Tour of Midwest, East and South, October to May. Management: National Music League, Inc.

Robert Joffrey Ballet. Director: Robert Joffrey. Company of 25. Tour of East, Southeast, South, Midwest, late January through mid-March. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

Robert Shaw Chorale and Orchestra. Director: Robert Shaw. Coast-to-coast tour in winter. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Royal Ballet. Director: Ninette De Valois. Company of 150. Coast-to-coast tour in fall and winter. Management: Hurok Attractions.

Royal Danish Ballet. Company of 130 with orchestra. Coast-to-coast tour August through October. Management: Columbia Artists. Personal direction: Schang, Doulens & Wright.

Rudie Sinfonietta. Conductor: Robert Rudie. Ensemble of 11 with harpist and two vocal soloists. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Ruth Page's Chicago Opera Ballet. Director: Ruth Page. Company of 50. Tour from Illinois to West Coast, Jan. 16 to April 2. Management: Columbia Artists. Personal direction: Kurt Weinhold.

St. Louis Symphony. Conductor: Eduard von Remoortel. Tour in South, mid-February to mid-March. Malcolm Frager, featured soloist. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

Societa Corelli. Thirteen Italian instrumentalists. Coast-to-coast tour. Management: Albert Morini. Tour direction: National Concert and Artists.

Solisti di Zagreb. Conductor: Antonio Janigro. Ensemble of 14. Tour of east and mid-west in fall. Management: Hurok Attractions.

Sound of Music Singers. Conductor: Frederick Dvonch. Group of 18. Tour all season, Sunday concerts and non-matinee days only. Management: Robert Gewald.

Story of Jazz—In Music and Dance—featuring Randy Weston Quartet and Al Minns and Leon James, jazz dancers. Group of six. Coast-to-coast tour, January and February. Management: The Giesen Management.

Symphony of the World. Director: Dr. Ernst Idla. Company of 100 dancers accompanied by symphony orchestra. Tour of North America in fall. Management: Savoy Enterprises.

Temianka Little Symphony. Conductor: Henry Temianka. Fifteen instrumentalists. Management: Columbia Artists. Personal direction: Schang, Doulens and Wright.

Texas Boys' Choir. Director: George Bragg. Associate director: Istvan Szelenyi. Standard group of boys from eight to 15. Management: Southwestern Artist Service.

Tipton's Music for Tonight. Ensemble of 12 with conductor and piano soloist. Management: Columbia Artists. Personal direction: Andre Mertens.

Turnau Opera Players. Director: Ward Pinner. Conductor: Fred Popper. Group of six to eight. Tour of East, South and Midwest, in fall. Management: National Music League, Inc.

Universal Theatre, Inc., (Negro Drama Group) in "Springtime for Henry". Group of five actors and actresses. Coast-to-coast tour in fall and spring. Management: Michael Podoli.

Vienna Choir Boys. Conductor: Helmuth Froschauer. Group of 22. Coast-to-coast tour in winter. Management: Hurok Attractions.

Vienna Octet. Tour east of Mississippi, January through March. Management: Colbert-LaBerge.

Vienna Philharmonic Wind Ensemble with Friedrich Gulda. Four soloists of the Vienna Philharmonic with Mr. Gulda. Management: National Concert and Artists.

Virginia Orchestra. Conductor: William Haaker. Ensemble of 24. Coast-to-coast tour in spring. Management: Michael Podoli.

Virtuoso Orchestra. Conductor: Sayard Stone. Ensemble of ten to 16. Tour New England to Virginia. Management: Musical Artists.

Wagner Opera Company. General manager: Felix W. Salmaggi. Conductors: Theodore Gargiulo and Anton Guadagno. Stage director: Noah Rodriguez. Coast-to-coast tour. General management: Felix W. Salmaggi Associates.

Fred Waring and the Pennsylvanians. Conductor: Fred Waring. Company of 50. Coast-to-coast tour, October through December. Management: William Morris.

Warsaw Philharmonic. Orchestra of 100. Tour in East and Mid-west in winter. Management: Hurok Attractions.

Westminster Choir. Conductor: Harold Hedgpeth. Choir of 40 mixed voices. Tour of East and Mid-west next season, Mid-west, en route in February, March in New York, New England. Management: The Friedberg Management.

Young Masters on Tour. Four instrumentalists, one singer. Tour in spring in colleges and for organized audiences in East. Management: Joseph Beinhorn.

Zachary Solov Ballet Ensemble. Director: Zachary Solov. Ensemble of 12. Coast-to-coast tour in winter. Management: Hurok Attractions.

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